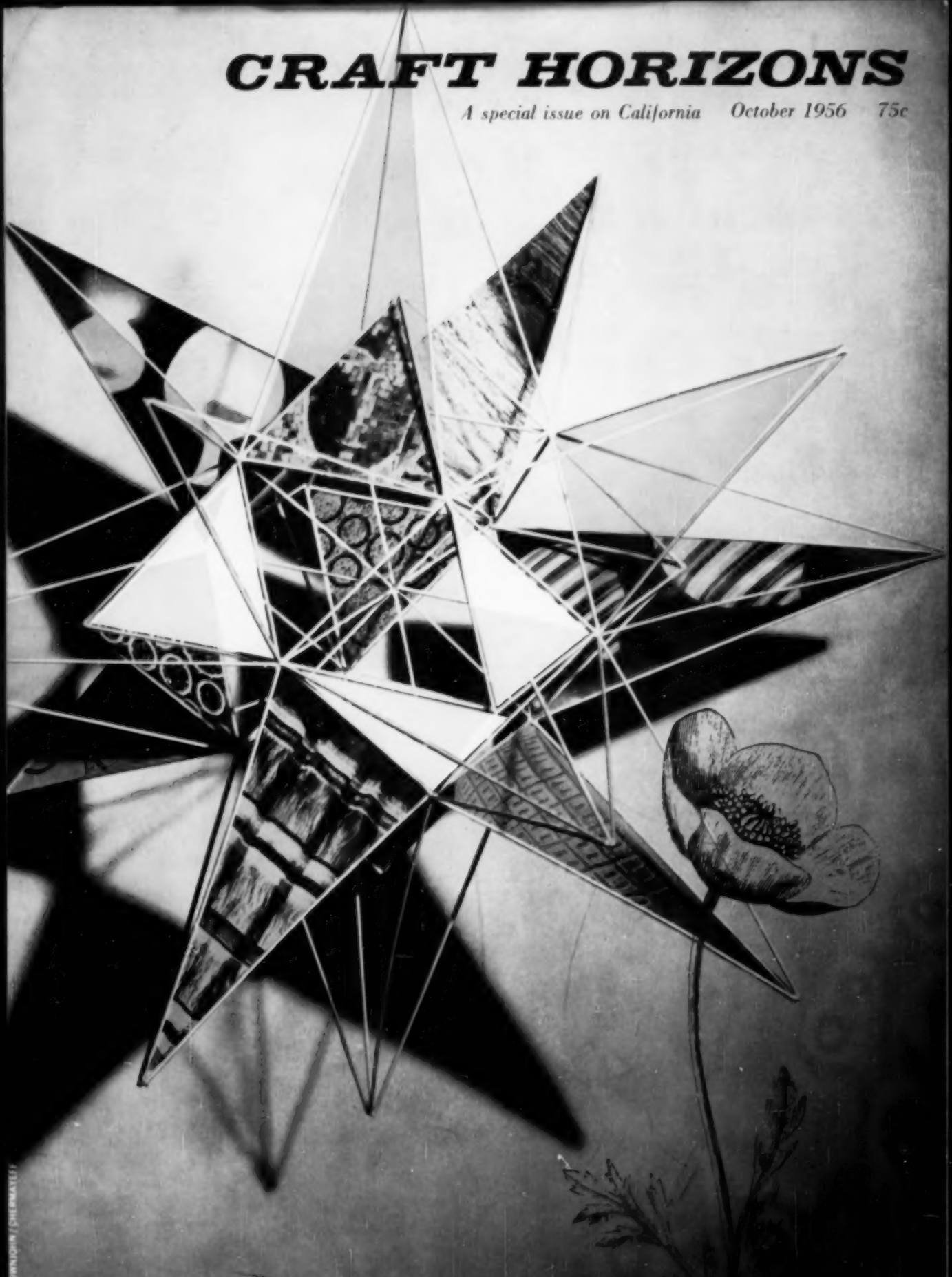
CRAFT HORIZONS

A special issue on California *October 1956* *75c*



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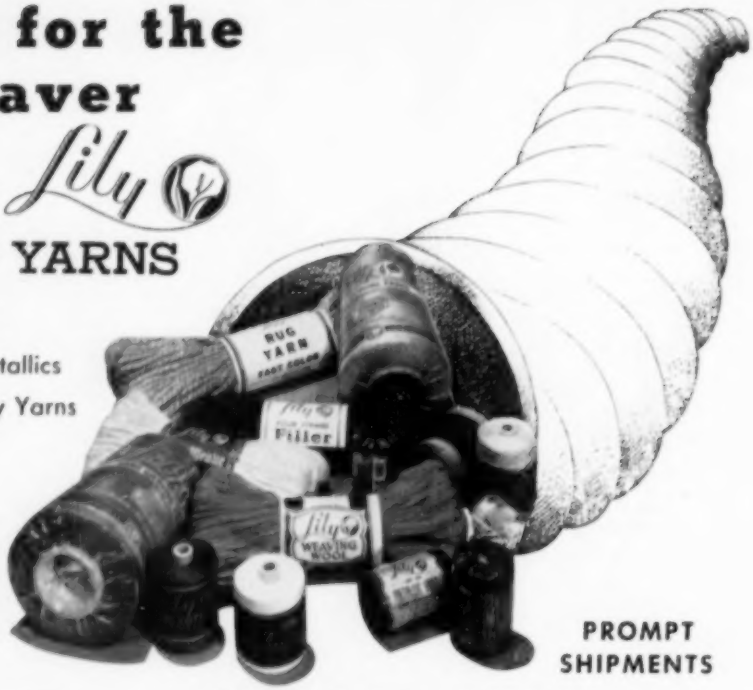

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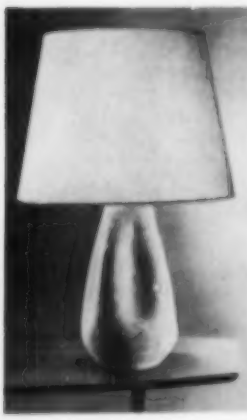

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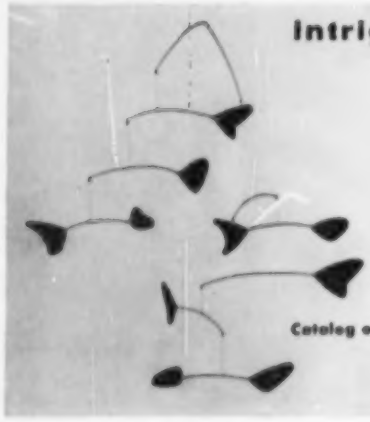

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THE COVER: Signifying the content of this special issue on California's contemporary crafts and the people who make them, Robert Brownjohn's cover this time represents the constant sun whose rays encompass the principal crafts of the state—ceramics, weaving, metal, mosaics, woodturning and plastics.

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CRAFT HORIZONS

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LETTERS

Exhibition fees

Sirs:

In recent years exhibiting artists on the West Coast have noted an increase in the number of institutions that have broken with generally observed exhibition procedures and adopted a policy of charging fees to artists for exhibiting. In many shows of late this fee does not guarantee admission to the show nor is it refundable. Continuation of these policies is contrary to the best interests of the total art community. We are publicly advising our members to abstain from participating in public art exhibitions that are organized without considering the interests of the artists invited to participate. It is possible to develop better artist-museum relationships if all the artists in the community are willing to support positive programs designed to help museums and other institutions finance exhibitions without taxing the artist.

We hope all artists will manifest their wishes to exhibition officials and that museums and institutions will be encouraged to cooperate.

RICO LEBRUN
WILLIAM BRICE
JOSEPH YOUNG
LEONARD EDMONDSON
Artists Equity Association of Southern California

Japan-Italy-Finland issue

Sirs:

I just received your latest. Wow! Gorgeous from cover to cover.

EDWARD C. FRICKE
Syracuse, New York

Sirs:

Your July-August issue is a decidedly valuable edition and particularly beautiful in its layout. Congratulations on the new look.

C. CLAY ALDREDGE
Director, Lowe Gallery
University of Miami

Sirs:

. . . I felt as if I wanted to rush right out and buy at least a dozen of the crafts illustrated.

LEONHARD DOWTY
New York City

Sirs:

Congratulations both on form and content. The issue's articles and illustrations are really informative—worth reading and keeping.

MEYRIC R. ROGERS
Curator, Department of Decorative Arts
The Art Institute of Chicago

Design vs. technique

Sirs:

Isn't technique more important than most of us like to admit? It is all too easy for the craftsman to excuse poor technique with the remark that it really is secondary, that design is the challenge in producing crafts. Craftsmen making such remarks are all too often instructors in art and/or crafts courses in schools and colleges. They are saying that if something looks good it doesn't really matter if it has no quality or substance to it. The sociological aspects of such attitudes in our educational bodies is indicative of an unfortunate trend. If these persons excuse shoddy craftsmanship by saying that technique is of minor importance, they are contradicting any aims toward raising educational levels in this country.

ELEANOR DORMAN
President, Florida Craftsmen
St. Petersburg, Florida

CALENDAR

ALABAMA

BIRMINGHAM. *Through September 16.* American Jewelry and Related Objects (Smithsonian), Birmingham Museum of Art.

CALIFORNIA

POMONA. *September 14-30.* National Exhibition of the Contemporary Arts of America, at the Los Angeles County Fair.

SAN FRANCISCO. *October 1-22.* Recent work by Harry Bertoia (Smithsonian), at the San Francisco Museum of Art.

DISTRICT OF COLUMBIA

WASHINGTON. *Through September 21.* Second Biennial Exhibition of Creative Crafts, at Smithsonian Institution.

FLORIDA

WEST PALM BEACH. *October 1-22.* New England Crafts (Smithsonian), at the Norton Gallery of Art.

GEORGIA

ATHENS. *September 16-October 22.* Italian Arts and Crafts (Smithsonian), at the University of Georgia.

ILLINOIS

ROCKFORD. *September 16.* Eighth Annual Greenwich Village Fair sponsored by the Rockford Art Association, Burpee Art Gallery.

KANSAS

LAWRENCE. *October 28-November 16.* Kansas Designer Craftsman Show, at the University of Kansas Student Union.

WICHITA. *September 1-22.* Contemporary European Tapestry (Smithsonian), at the Wichita Art Center.

LOUISIANA

NEW ORLEANS. *September 30-October 14.* Thirty-second Annual Autumn Exhibition of the Art Association of New Orleans, at the Delgado Museum.

MAINE

WISCASSET. *Through September.* Two Hundred Years of Maine Arts and Skills, sponsored by the Lincoln County Cultural and Historical Association, at the Lincoln County Museum.

NEW YORK

CORNING. *Through October 1.* Asian Artists in Crystal, at the Corning Museum of Glass.

NEW YORK. *September 4-22.* Tapestries, stoneware and mosaic and enamel table tops, at the Bertha Schaefer Gallery.

September 20-November 4. Craftsmanship In a Changing World, at the Museum of Contemporary Crafts, 29 W. 53rd St.

Through October 7. Henri Matisse's drawings, prints, collages and sculpture, at the Museum of Modern Art.

Through November 11. Textiles U.S.A., Museum of Modern Art.

October 22-31. Jewelry by Irena Brynner, at the showroom of Walker and Ebeling, Inc., 18 E. 48th St.

October-December. Contemporary Woven Textiles, at the Scalamandré Museum of Textiles.

OHIO

TOLEDO. *October 1-31.* European Glass Design (Smithsonian), at the Toledo Museum of Art.

OREGON

PORTLAND. *September 12-30.* Ceramics by J. B. Blunk, at the Oregon Ceramic Studio.

October 10-31. Handloomed Draperies, Oregon Ceramic Studio.

SOUTH CAROLINA

COLUMBIA. *October 7-28.* American Craftsmen (Smithsonian), at the Columbia Museum of Art.

TENNESSEE

MEMPHIS. *October 1-22.* American Jewelry and Related Objects (Smithsonian), at the Brooks Memorial Art Gallery.

WEST VIRGINIA

HUNTINGTON. *Through September 16.* New England Crafts (Smithsonian), at Huntington Galleries.

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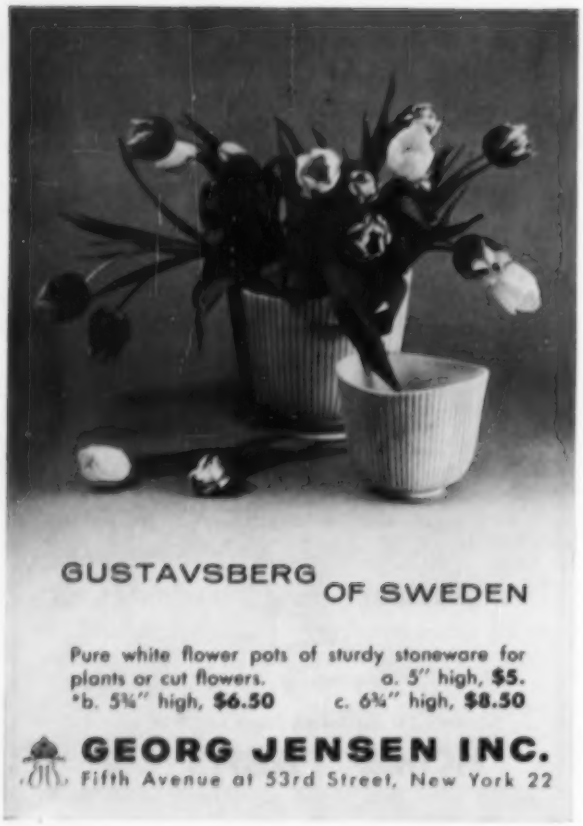

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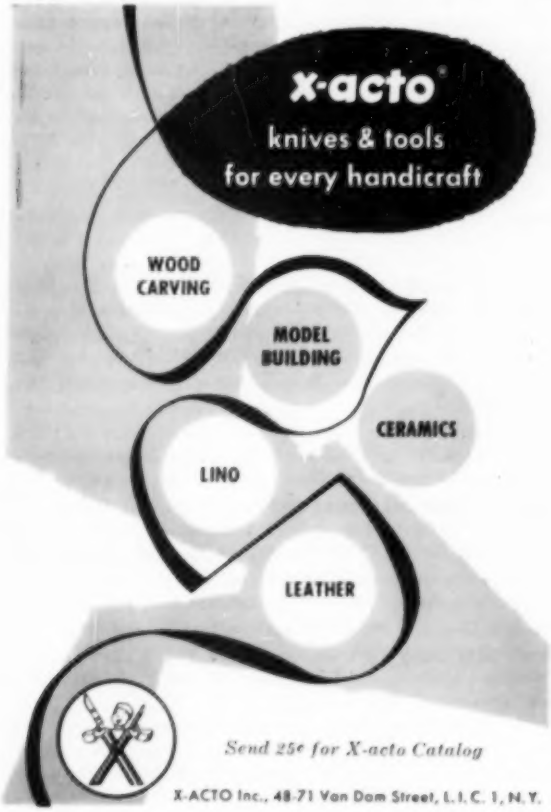

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COMPETITIONS

National

SECOND EXHIBITION OF AMERICAN JEWELRY and Related Objects, sponsored by the Hickok Company of Rochester, New York, will be shown at the Rochester Memorial Art Gallery November 9-December 2. The exhibition will then be circulated by the Smithsonian Institution Traveling Exhibition Service. Categories: precious materials, non-precious materials and related objects. Jury. Prize and purchase awards. Entry forms and entries due October 5. Rochester Memorial Art Gallery, Rochester, N. Y.

YOUNG AMERICANS 1956 EXHIBITION will be held at the Museum of Contemporary Crafts in New York City November 15-December 31. No entrants can be over 30 years of age. For all craft media. Jury. Prizes. Entry blanks must be in by September 15, entries between September 15 and October 1. For information write Young Americans 1956, Museum of Contemporary Crafts, 29 West 53rd Street, New York City.

NEW ORLEANS Art Association 32nd Annual Autumn Exhibition at Delgado Museum, September 30-October 14. No jury of selection; all submissions exhibited. All media. Cash prizes. Submissions accepted anytime before September 22. Write Exhibition, Delgado Museum of Art, City Park, New Orleans 19, Louisiana, for particulars and submission blanks.

THE TOWLE SILVERSMITHS, manufacturers of sterling holloware and flatware in Newburyport, Massachusetts, are offering a fellowship to a student of three dimensional design who will complete his or her schooling in the Spring of 1957. The fellowship will run from September 1957 through August 1958. For further information write William De Hart, Director of Design, Towle Silversmiths, Newburyport, Massachusetts.

FULBRIGHT SCHOLARSHIPS are available to young American artists to study abroad for 1957-58 under the U. S. Government international educational exchange program. Closing date for the general competition is November 1. Requests for application forms must be postmarked by October 25. Application blanks and a brochure describing the Fulbright program are available at the Institute of International Education, 1 E. 67th St., N. Y. C.

Regional

San Antonio, Texas: for residents of Texas.

FIFTH TEXAS STATE CRAFT EXHIBITION, November 4-25, will be sponsored by the Craft Guild of San Antonio and held at the Witte Memorial Museum in San Antonio. For all crafts. Entry fee $3. Deadline for entries is October 12. For information write Craft Guild of San Antonio, Witte Museum, Brackenridge Park, San Antonio 9, Texas.

Lawrence, Kansas: for residents or former residents of Kansas and residents of the Greater Kansas City area.

KANSAS DESIGNER CRAFTSMAN SHOW, University of Kansas Oct. 28-Nov. 16. Fee $2. Cash awards. Exhibition blanks, fee and entries due October 15-17. For further information write Marjorie Whitney, Dept. of Design, University of Kansas, Lawrence, Kan.

West Palm Beach, Florida: for members of Florida Craftsmen.

FLORIDA CRAFTSMEN'S 6TH ANNUAL STATE CRAFT SHOW, 1956, at the Norton Gallery and School of Art, Pioneer Park, West Palm Beach, Florida, November 15-25. For all crafts. Jury. Prizes. Entry fee $2 due November 2, c/o Mrs. Dorothy Fuldner, 718 N. Lakeside Avenue, Lake Worth. Show entries due by November 6 at Norton Gallery. Write Mrs. Bertha P. Anderson, 366 Alhambra Place, West Palm Beach, Florida.

PRODUCT NEWS

ETCHING AND SOLDERING KIT: A new kit that should prove a boon to metal craftsmen consists of an electric arc etching pen, a lightweight instant-heating spot solderer with easily replaceable carbon electrodes and a transformer that makes pen and solderer completely shockproof. Price: $19.95 via Dept. S-O 1, CRAFT HORIZONS, 601 Fifth Ave., New York City.

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SANDPAPER BOOKLET: *Sandpaper and How to Choose It* is the title of a new and excellent treatise that describes most of the different types of paper and cloth-backed abrasives—some of them comparatively little known—and lists their intended uses. A booklet that can save you money and headaches, it is free via Dept. S-O 6, CRAFT HORIZONS, 601 Fifth Avenue, New York City.

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FILM: A new nine-minute art training movie, *Surface Decoration*, showing various techniques to texture, print on and incise clay surfaces is available for rental from Tabletopper Productions, Rt. 1, Box 792, Escondido, California.

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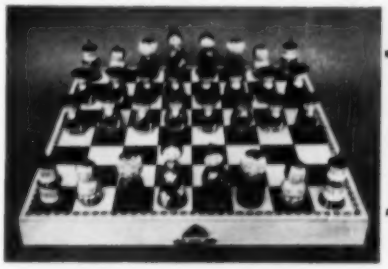

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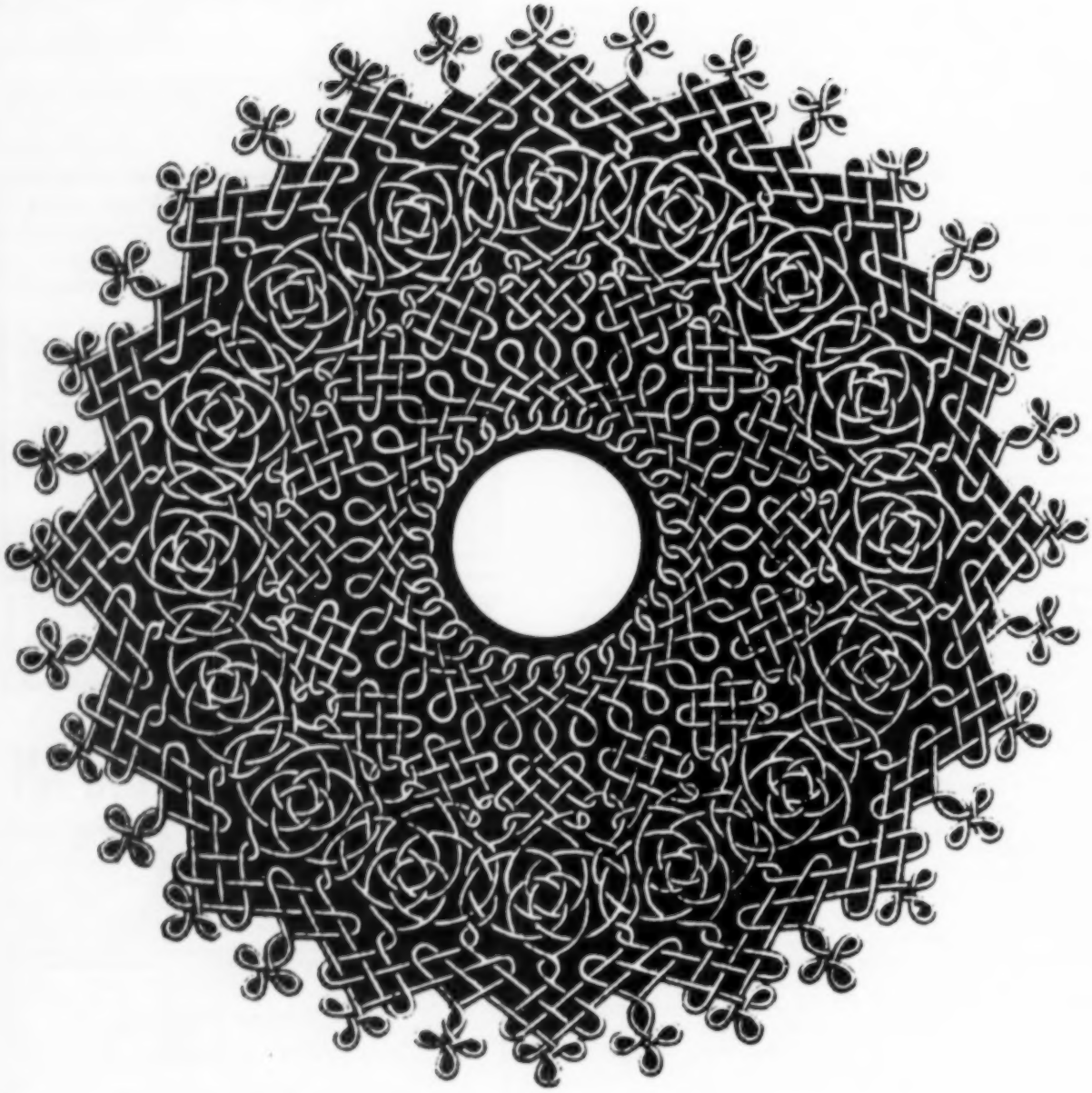


The sun—California's symbol of a way of life—is represented here as a continuous line engraving of Leonardo da Vinci.

California

Since our return to the East from a California tour in preparation for this special issue, we have often been asked what impressed us most about California craftsmen and the use of craft arts on the Coast. The most significant news from a state where modern interiors are the norm is that California craftsmen are leading the way in a movement to de-clinicalize the modern house and warm it up. Everywhere we went we found examples of pottery, mosaics, tapestries, rugs, enamel or ceramic plaques or turned wood used as the focal point of a beautiful room, tying together all its decorative elements with what often seemed like the brightest colors we had ever seen in the crafts outside of Italy. The magnificent climate and a consequent closeness to nature probably have a lot to do with it. Bright colors seem brighter and warm colors warmer in that brilliant saturation of sunlight that Californians work and play in and have so much right to boast about. C. B.

A CLIMATE FOR CRAFT ART

by Richard Petterson

Tens of thousands of people are actively participating in the craft arts in California. What they do is clearly inspired and influenced by the work of some 150 full-time professional designer-craftsmen of national reputation scattered throughout the state whose work is the essence of the California craft movement. All other craft activity follows their lead. These 150 top people—of whom as many are women as men—have for years dominated regional and national craft competitions, though, like Californians in general, less than half of them were born and brought up here. More of them are ceramists than anything else; then, in order of their number, come weavers, jewelry makers, woodworkers, metalsmiths and bookbinders.

Can it be said that they have perpetrated anything like a California style in the crafts? In fashion the "California look" has come to have real meaning—fresh, informal and colorful. A non-Californian comparing the state's best craft arts to the rest of the U.S., however, would probably find no clearly defined artistic characteristic that could truly be called Californian—possibly because influences in U.S. crafts are today so quickly disseminated and assimilated, whether they originate in Los Angeles, Chicago or New York.

But whether or not a California style exists, to a native Californian certain distinct differences between northern and southern California are strikingly apparent. Non-objectivity, for instance, use of material for its own sake, a willingness to sacrifice function for effect are tendencies that very broadly characterize northern Californian craft design. Every local exhibition in the north has always emphasized experimental jewelry and ceramic sculpture over more traditional expression. Weaving, too, has frequently been non-objective, with illogically related materials—some of them completely impractical—used together for exciting and colorful effects. Pots are often considered as objects of pure art, and relatively few Bay Area potters make what they would consider a concession to the public to take orders for special commissions or to turn out tea sets, pitchers or tableware.

In southern California, on the other hand, designer-craftsmen are apt to be middle-of-the-roaders. Quality, clarity and respect for certain "eternal standards" are evident in much of their work. Because so many earn a significant share of their livelihood at their crafts, southern California's designer-craftsmen are less likely to be involved in experimentation for its own sake.

What is the relationship of its crafts to the state's renown indoor-outdoor living? There appears to be a tremendous and still growing interest in the use of crafts as the perfect complement to California contemporary architecture. With so many families living in new modern houses, exhibitions showing how craft art can be used creatively as part of the home environment have had a great appeal to a broad segment of the populace. A 16-day "Arts in Daily Living" show at the Los Angeles County Fair, with rooms decorated entirely with crafts, drew nearly a million visitors.

Californians go out of their way to use such crafts as the handwoven sheer casement draperies that many California weavers are making for softening large window areas. Churches, schools, banks and new houses are today being built with craft arts included in the plans.

Who are the important people and what important organizations are in back of California's expanding craft movement?

First of all, there is a particularly gratifying recognition among California educators of the values inherent in the teaching of the crafts. Some 16 institutions of higher learning and art schools in the Los Angeles area, for instance, have installed complete modern ceramic workshops and equipment. Ten of these are state or community schools whose tuition is very low. Thus, anyone in Southern California who is seriously interested in ceramics as a career has an opportunity of achieving his goal.

Such a happy circumstance is not as fully reflected in the other crafts, but everywhere in California there are adult evening classes, many of high caliber, offering almost every type of craft instruction. Elementary schools in metropolitan centers are increasing facilities like electric kilns and free craft materials.

The person who has done most for crafts in the burgeoning San Francisco Bay Area is without a doubt Dr. Elisabeth Moses, curator of decorative arts at the de Young Memorial Museum in San Francisco. Her annual exhibitions are landmarks.

The California State Fair at Sacramento is a showcase for the younger craft artists of the state. Through the tireless efforts of its director, Grant Duggins, it ranks today as one of the most important state fair craft exhibitions in the country.

In Southern California there are a number of constructive forces at work. Well-attended exhibits and lectures are open to the public at the Los Angeles County Museum, the Pasadena Art Museum, the Long Beach Municipal Art Galleries and at galleries at U.C.L.A., Scripps College and other schools. There have been 14 consecutive annual invitational ceramic exhibitions at Scripps, to which visitors have come from all over the world.

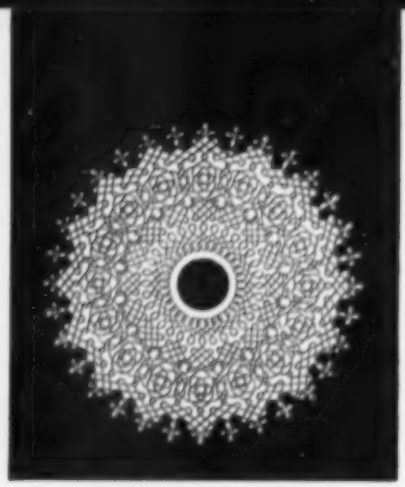
In San Diego the small, healthy and active Allied Craftsmen Association holds well-attended exhibitions of top quality at the San Diego Art Galleries.

Indicating the cumulative interest, one rainy evening a hall at the Los Angeles County Museum accommodating 1200 was filled to overflowing and 1000 people turned away from a program presenting the famous potters, Bernard Leach and Shoji Hamada.

At Pomona, the Los Angeles County Fair exhibitions of craft arts are international in scope, alternating between an open national competition (with generous awards) on even years and a thematic show on odd years. Projected for 1957, "Arts of All the Americas" will display contemporary U.S. achievements alongside works from all other countries of the western hemisphere.

All in all, California is a receptive, not to say challenging environment for artist-craftsmen to live and work in. The modern idiom in the arts is almost universally understood on the West Coast. It is so prevalent in public architecture and in fine houses that people—the younger generation especially—take it for granted, understand it without half trying. Just how much influence craftsmen working in such a healthy artistic climate have on the rest of the country would be hard to measure, but it seems a safe assumption that at the swift rate California's interest in the arts is increasing, sooner or later its effect is bound to be felt on neighboring regions, if not the whole country.

Richard Petterson, Assistant Professor of Design and Ceramics, Scripps College, is Director of Arts and Crafts, Los Angeles County Fair.



Peter Voulkos

Southern California's top potter combines wheel-thrown elements and slabs in some startling new large-scale pottery.

The most discussed ceramist in California today is a man named Peter Voulkos. A tremendously virile and productive potter, many of his pots measure more than half his height. He throws "large"—an early influence, he admits, of photographs of small pots he thought were huge. Voulkos uses clay by the ton. In fact, he and four graduate students working under him at the Los Angeles County Art Institute where he teaches used over 15 tons of clay this past academic year.

Born and brought up in the small college town of Bozeman, Montana, in a mountainous part of the state, he is the son of Greek parents who settled there after the first world war to open a restaurant.

A graduate of Montana State College, Voulkos was headed for a career in commercial art when he discovered pottery, a fourth-year requirement at the college. His intense interest in working in clay has never slackened. Going on to earn an M.F.A. in ceramics in 1952 at California College of Arts and Crafts in Oakland, he has since won some dozen major prizes for his work, not the least of which was a gold medal (the only American to win one) at the international exposition of ceramics held at Cannes a year ago.

Today, at 32, Voulkos says, "When you're experimenting at the wheel you can't explain a lot of things you do. You just say to yourself, 'the form will find its way'—it always does."

When he works he appears to give both his reflexes and his emotions an exceedingly long intellectual tether. "That's what makes it exciting," he asserts. "The minute you begin to feel you understand what you're doing it loses that searching quality. You have to forget about the little technical problems that don't matter—you've overcome them long ago anyway. You finally reach a point where you're no longer concerned with keeping this blob of clay centered on the wheel and up in the air. Your emotions take over and what happens just happens. Usually you don't know it's happened until after it's done."

The heterogeneousness of the man's pottery is a measure of the depth of his intuitive perception, of his constant discontent with the outcome. No pot looks as if its maker had exhausted the resources of his creativity. None of his work supposes any end to the restless search for expression.

Voulkos believes he can chart his idea development: Once he has leveled off at what seems like a plateau, he can never resist diving into a program of experimentation, one idea leading to another as he does a series of pots in quick succession.

"Before I know it I've gotten way off on a limb, so far away that new ideas become unmanageable, and I come back toward the plateau again—but not all the way back. Actually, I start a new plateau a little higher up in my development than the one before it, and here I assimilate all I learned while I was out there on my 'limb.' "

Growing and learning and moving ahead, he is sure that a better grasp of one's progress is possible working this way, with never any chance of becoming "real precious," the way so many potters have who go on repeating variations on one or two successful ideas year after year.

Voulkos, satisfied to be forever dissatisfied, thinks many potters work too hard to assuage a drive to make the end result a "perfect" thing within the accepted use of the material. There are no limitations but arbitrary ones in the use of materials and tools—"no rules, just concepts." He wonders if there may be in all the arts too much importance attached to the way a particular person uses a particular material or tool. "Pottery has to be more than an exercize in facility—the human element, expression, is badly neglected." Using as tools mere scraps of wood and metal and cheap 10-cent store brushes, Voulkos declares, "You find your own tools just like you find your own way of working."

The greatest joy and stimulation in pottery, Voulkos admits, derives from its disciplines—the discipline of the wheel, the discipline of the materials and the discipline of having to make something that will stand up and function—not to be confused with utilitarian function, "but rather a function for the human soul." It is its very disciplines that Voulkos thinks may make pottery potentially a greater art form than other more broadly defined types of art. The successful potter must set himself a tightly circumscribed area of creativity, and then, within this area, he should try to be as free of limitations as possible. "Only then can you really express your true feelings."

Yet there is contradiction in this for Voulkos, for when his spirit for potting begins to wane he turns to painting, which he considers—as a safety valve for excess creative energy—to be far superior to any craft, simply because painting is completely free of limitations. He also paints to realize certain ideas that would be impossible to interpret in ceramics. "It is sometimes easier to break through in another medium."

He has found, too, that painters have considerable empathy for pottery; they seem to get to the root of the matter quickly, possibly because painters latch onto imaginative ideas quicker and are not all tied up in techniques the way potters—and most sculptors—always seem to be. "I would rather see good painters than potters on pottery show juries," says Voulkos. "Most pottery juries wind up with shows that are nothing more than assemblages of tricks and techniques. It's a simple matter to pick out a pot's poor qualities but it's impossible to analyze a good pot."

Voulkos is a great admirer of Picasso because Picasso, within his various areas of artistic achievement, is such an innovator. He is an artist, says Voulkos, who goes off on all sorts of tangents and everybody follows him because he's Picasso. But before they ever reach him he's off on another.

There was a time, Voulkos admits, when, tired of hearing from all sides how bad Picasso's pottery is, he went out and bought all the Picasso prints he could lay his hands on and tacked them up all around his studio, "to live with until I really felt I

had absorbed all he had to say to me." In spite of the fact that potters the world over criticize it, Voulkos likes much of Picasso's pottery for the way that Picasso has detached himself from centuries-old traditions in the ceramic arts. "We're all so indoctrinated," says Voulkos, stretching for outer space in his own way, prefering to make his own discoveries by himself.

A potter who usually finds pottery exhibitions dull and depressing, Voulkos' strongest sources of inspiration are not ceramic ones at all but stem from his interests in contemporary painting, sculpture and music (he is a student of classical guitar and a connoisseur of progressive jazz).

Voulkos himself has become a considerable influence among California potters, principally through his teaching. His system of instruction, however, consists mainly in working right alongside his students. He thinks the approach to art education in most schools is too dry, too lacking in stimulation. "They go so far back, by the time you get up to today, there's no time for tomorrow." Especially in the teaching of pottery, a relatively new art form for U.S. schools, he thinks too much emphasis is put on meaningless techniques and overworked dogmas that merely give students and teachers a false sense of security in what they are trying to accomplish.

Disliking the idea of setting up a lot of little rules and problems for his students, Voulkos only gives them enough technique to get them started thinking for themselves. "I talk to them about what they're doing (his pupils say he seldom criticizes) and I try never to say, 'I don't like this,' because I believe if a student has any native ability worth bringing out, he'll see for himself when he's gone up a blind alley, and it's the experience of finding your own way out of blind alleys that forms the most valuable part of a student's training."

The type of work a teacher does, he says, will always rub off on his pupils—"It's not a sign of poor teaching, it's inevitable." Voulkos thinks you cannot tell if a student will turn out to be a successful artist for five or even 10 years after he has left school. "If by then he's still copying his teacher, well, you might say he isn't very creative."

Although in principle he disagrees with collaboration within a single art medium, Voulkos admits there may be some merit in this currently much-discussed idea. He says that when Picasso decorates a shape turned out by a potter, for instance, one cannot help but feel a distinct separation between the potter who made it and the painter who decorated it. It is the intensity of the decoration that has made the whole idea workable. You are in a sense collaborating whenever you execute a design for somebody. This is a difficult problem for

Voulkos' newest stoneware vases. Left: 30" high, slab decoration, iron slip and some glaze; center: 42" high, iron slip with white brush textured decoration; right: 20" high, unglazed, cutout decoration, scraped white slip.

Voulkos makes a vase: **1.** *Throwing preliminary shapes on the wheel.* **2.** *Forms joined with slip, he pounds to change their shape.* **3.** *More wheelthrown elements added, the first slab is pounded on.* **4.** *Sliced in half, a shape is tried in one place and another.* **5.** *Forms rearranged, more flat slabs are pounded into place.* **6.** *Only one shape left on shelf, Voulkos contemplates final form.* **Facing:** *decorated vase ready to fire.*

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the U.S. artist-craftsman. Collaborating and executing will put bread on the table, Voulkos admits, but as for himself: "If I had to sublimate my own creativity, if I had to turn out a pot of someone else's design —why I'd just as soon make a living pumping gas." He is willing to do what amounts to custom work only if he approves of the basic idea and can apply his own creativity.

As for making pottery that will sell readily, he does a raft of very simple little bowls, plates and cups as pot boilers without much if any new creative thinking involved. This is just a kinesthetic exercise which, he says, "I do during a lull—and to tell the truth, I'd rather do any day than pump gas."

Voulkos doesn't care what ultimate purpose his pottery is put to, believing it is up to the people who buy the things they want. He gets irked at those who ask, "what is it for?" because he considers each piece an entity unto itself—and least of all an adjunct to an interior decorating scheme. He thinks, however, that people have more difficulty picking out pottery than many other forms of art because it is so hard for today's consumer to accept the fact that a thing that costs a lot may be imperfect in profile or decorative treatment and may still be beautiful. Unlike the Orientals, Americans judge too much by technical perfection and mere surface appearance. In doing so, they lose the expression of the artist, which, after all, is what studio pottery is all about, Voulkos asserts.

"Usually the last thing on my mind is why I am a potter," he says. "When you come right down to it, I have a very selfish attitude—I don't really make pots for people but to satisfy myself."

This is his theory on the great increase in the popularity of pottery, and in fact, of all the craft arts in California: They clarify a person's position as an aware individual, as one who appreciates owning—or making —works of art in any form. And in California, where so many people live in vast developments of look-alike houses, there is a tremendous appetite for individuality, especially among the post-war generation.

The battle for the validity of contemporary design has been won in the Far West, he says. The current fight is what kind of "modern" will it be? Fashion, which has become an important factor in California design, is less snobbishness these days and more an intellectual awareness of good design. This, Voulkos thinks, is a product of the state's excellent school system and of the great interest in the adult education art program.

Californians' long-criticized tendency not to have their roots down very deep in the dusty soil of their state, coupled with a desire for an indigenous culture of some sort, have not only prompted this back-to-school movement but, Voulkos thinks, may also have something to do with the increased popularity of crafts. Most of California's schools and colleges teach courses in them. A tremendous amateur interest in

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the crafts is sweeping the state—and people who seriously pursue a craft as a hobby make critical and enthusiastic consumers.

The state naturally has an abundance of bad art, so bad, in fact, it can stimulate a creative person into doing more intense work in protest, says Voulkos, who credits California with aiding his own search for himself. "The mediocre and the eclectic will always flourish where masses of people come together. It is not easy to lose yourself and find yourself at the same time."

Possibly the extent to which Peter Voulkos has discovered himself may be measured by the faith that the County of Los Angeles seems to place in him, erecting this year a fabulous new $75,000 building at the County Art Institute to house the Ceramics Department which Voulkos heads. The building will be equipped to handle students interested in all phases of ceramics, industrial, architectural and art. Here each student will have a partitioned-off cubicle "studio" of his own containing both a power-driven potter's wheel and a kick wheel. Voulkos, incidentally, uses both.

The theory is that the new building's individual cubicle-studios will get the students used to working alone, which, after all, says Voulkos, is the way they will be working when they leave the school. He intends to urge them to sell what they make to gain experience in the problems of marketing pottery. He will simply ask each student to pretend at a certain point in his development that he is on his own. He will have him seek retail outlets all over the country and keep tabs on hypothetical profit and loss. Any money a student may actually make will go toward buying the equipment he will need to set up his own pottery. Voulkos also teaches his students to make their own equipment; one potter's wheel designed at the school is now marketed commercially.

Concurrent with the publication of this issue—in mid-October—Peter Voulkos is having his second one-man show in the East at Bonniers in New York. The pieces shown include some that were made this year.

They were all fired in a gas-burning kiln with a reduction atmosphere type of firing taken to cone 10, Voulkos explains, adding that he hopes potters who see his show will remember that some of the best pots man ever made were fired in dung fires at relatively low temperatures—"which only proves that technique is not the important factor in making pottery. It must come from the heart."

CONRAD BROWN

1. *Stoneware vase 16" high with slab and painted decoration.*

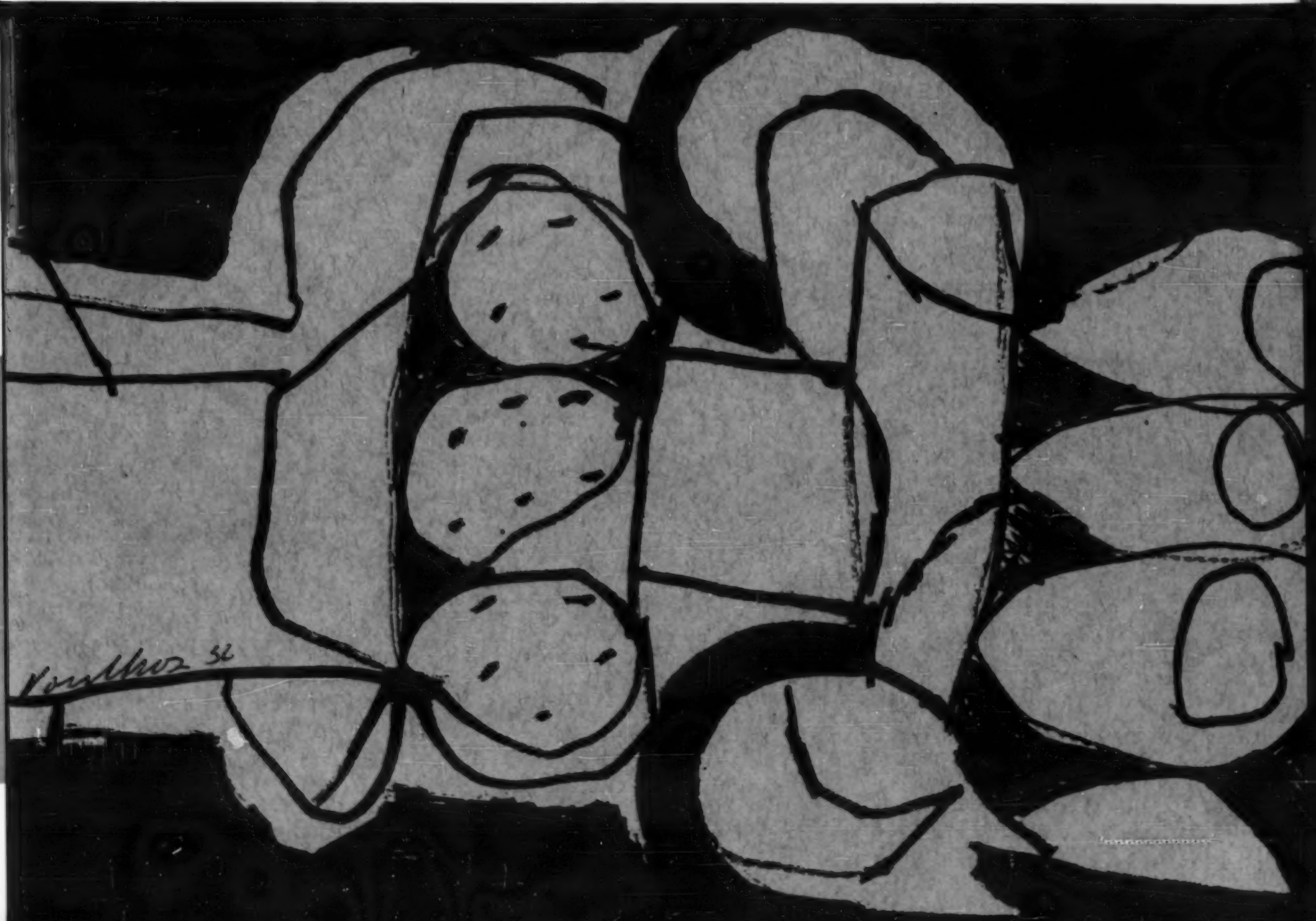
2. *Vase, 38", with white opaque glaze brush decoration over white slip.*

3. *Stoneware sculpture,* Walking People, *8", iron slip over clay.*

4. *Multi-tube 14" vase with slab decoration and red and white slip.*

5. *Unglazed earthenware 32" vase incised, slab and white and brown slip decoration.*

6. *Stoneware 18" (unfired) vase of wheel-thrown elements and cut slabs.*



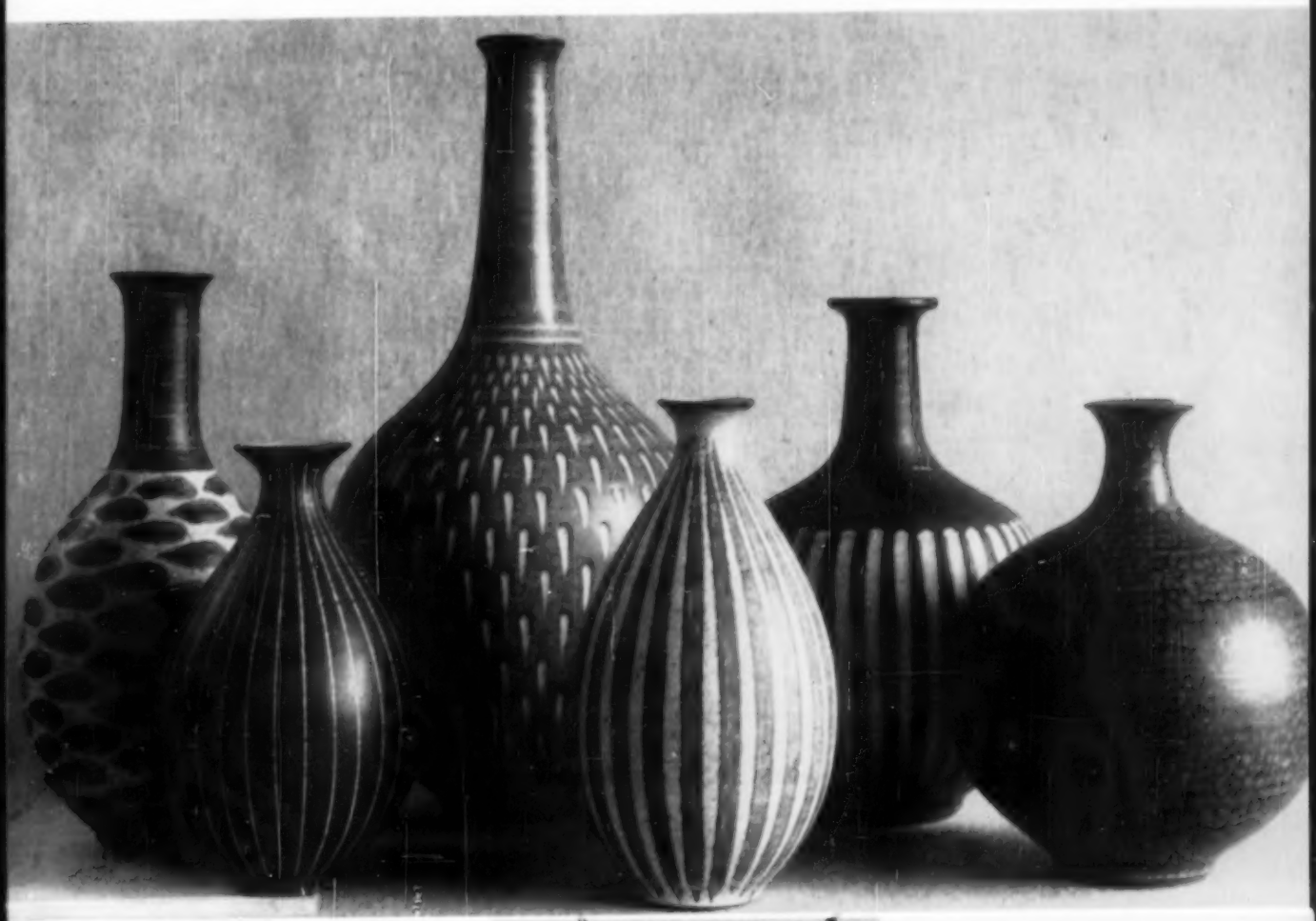
Southern California

GERTRUDE & OTTO NATZLER

This husband and wife team of Los Angeles potters combines Gertrude's ability to throw to precise form and extreme thinness and Otto's mastery of glaze chemistry and firing techniques. The Natzlers use no molds. The impeccable proportions and delicate rhythm of line *(photos right)* are arrived at individually on the wheel. Insisting that glaze must be a part of the clay body and not just a decorative overcoat that hides the clay, their low-fired pottery runs the color gamut—deep reds, purples, greens, golds, blues. Natzler lava glazes *(above right)* are particularly noted for their warm, earthy texture. The fire leaves its mark as eruptions within the glaze and small craters on the surface. The clay beneath the glaze, even when entirely covered, still seems visible.

HARRISON McINTOSH

The all-over patterns that follow or accentuate this commercially successful Claremont potter's vases *(below)* are engobe and sgraffito done when leather-hard and fired to stoneware at cone five.



BEATRICE WOOD

For some eight years she has made her headquarters in the desert, north of Los Angeles, at the artists' community of Ojai. Working in fairly low-fired ware she produces some of the most brilliant glazes seen on the Coast. She is even more famous for her refined and delicate lusterware, at right.

AL & LOUISA KING

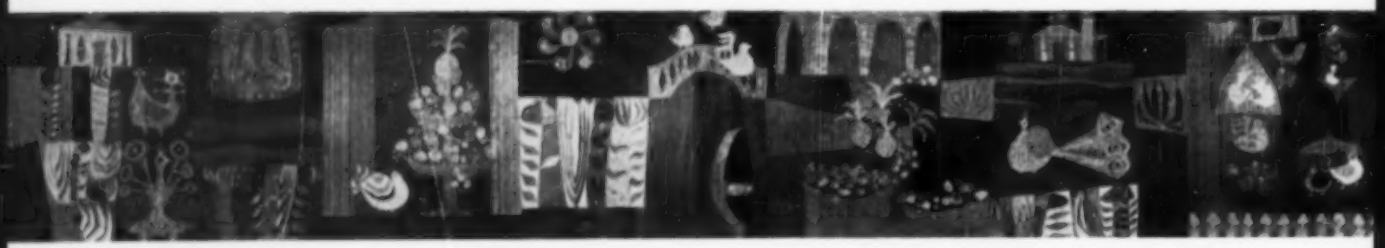
Los Angeles potters, they work almost entirely in white porcelain because of its high reflective quality through the many different rich transparent glazes they have developed.

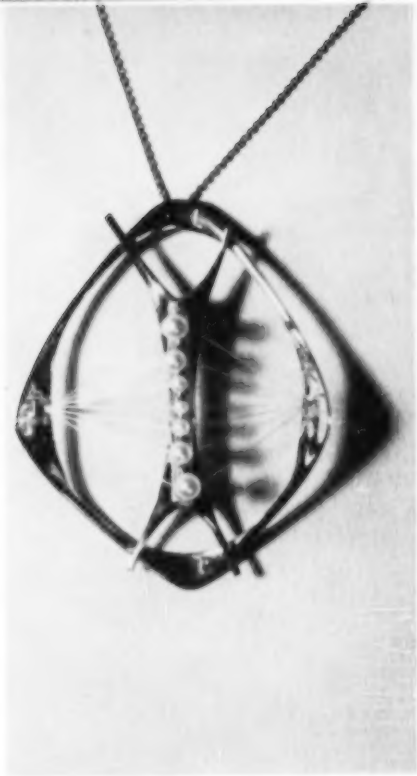
LAURA ANDRESON

Head of the U.C.L.A. Ceramics Department, her credo is simple: pottery should be as utilitarian as possible and still be beautiful. Believes the craft movement's best boosters are ex-students who learned to recognize good work in craft classes.

JOHN SMITH

A 30-year-old Los Angelino, he did this 40-foot wool tapestry *(below)* for the Beverly Hilton Hotel. Using a true tapestry weave, in crimson, vermillion and warm browns, he has lightly overlaid it with bright designs in embroidered appliqué.





EVERETT MacDONALD

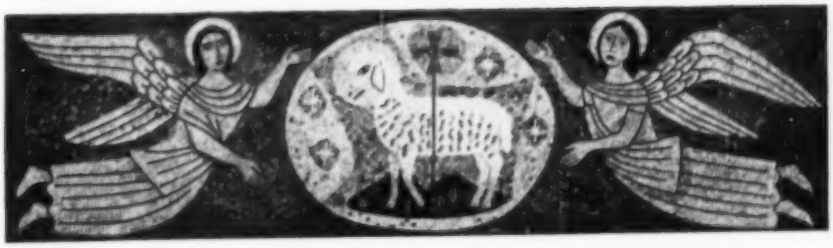
Making and selling his jewelry at his own shop at Laguna Beach, his work is never "sculpture to be viewed as an entity on solitary display but is made to be worn and enhance the wearer." Giving each piece real individuality is the jeweler's toughest problem, says Macdonald, most of whose designs are totally different from one another. "Individual statements are rare among jewelers today because copying yourself is still copying." Although he has mastered the use of nylon thread, as at right, he prefers traditional materials like silver, gold, ebony and ivory.

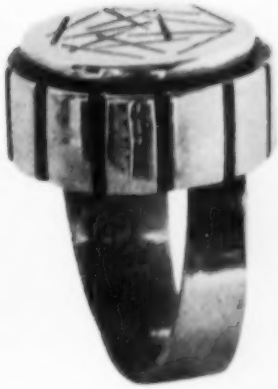
JAMES PARKER

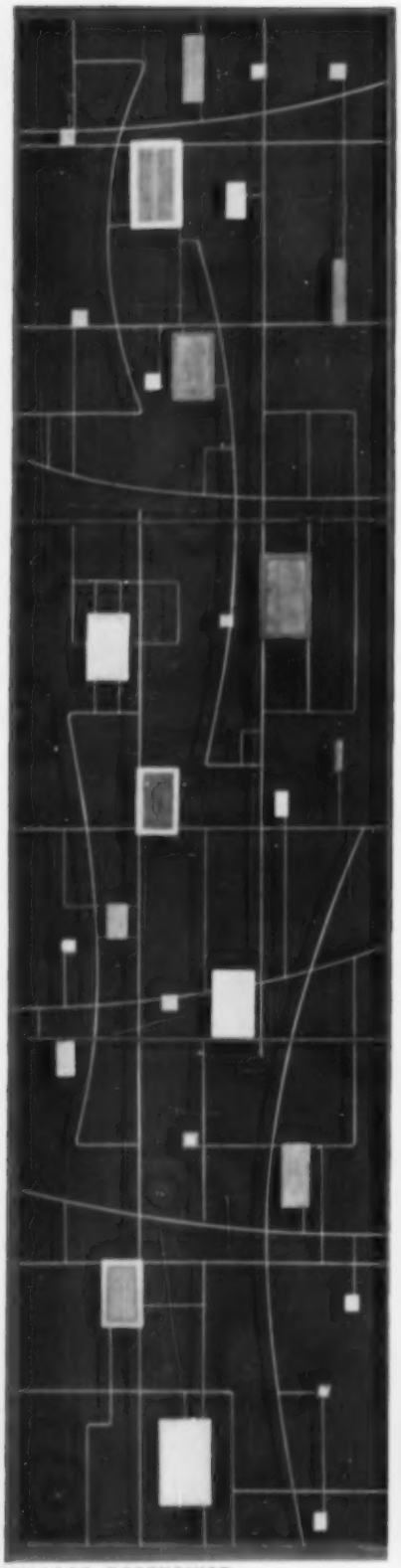
A silversmith of the heavy, bold school in his rings *(below right)*, he is capable of considerable delicacy using conventional jewelry techniques, as in this reversible pendant of miniature abstract forms. Parker is a member of the active Allied Craftsmen of San Diego, one of the few craft associations in the West promoting the activities of community artists working in all media in the plastic arts.

JEAN & ARTHUR AMES

A husband and wife team, formerly painters, they have gained considerable renown for their work in three allied media, ceramics, enamels and mosaics. With commissions like this altar of the new Community Church in their home town of Claremont, the Ames are contributing to the quickening interest in architectural embellishment that is sweeping California. Jean's designs, revolving around angels and wood sprites and enchanted beasts, warmly complement Arthur Ames' more abstract vision of life.







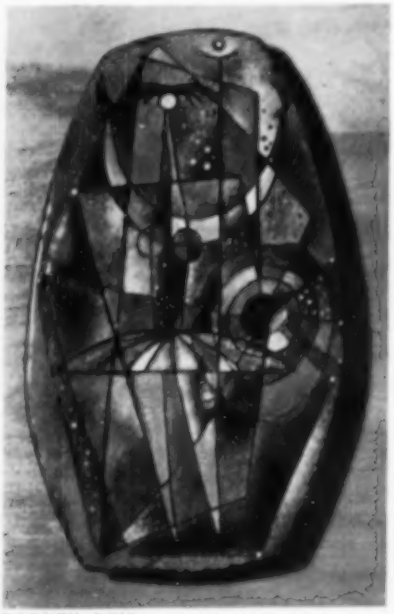
WILLARD ROSENQUIST

MARY BOWLING

WALL DECORATION

Willard Rosenquist, a teacher in the Department of Decorative Arts at the University of California at Berkeley, did the five-foot decorative panel *(far left)* of brass wire and small brilliant enamel plaques. A Los Angelino of Korean-Scottish ancestory, **Mary Bowling** attains her gay, feminine mosaic "intarsia" by combining a wide variety of unconventional tesserae like bits of glass, crystal and mirror, semi-precious stones and even watch springs. **Ellamarie and Jackson Woolley** are San Diego enamelists who work directly without sketches. With their love for bright color and clean design, they are gaining a wide reputation in architecture for their enamel tile panels. A brilliant colorist, **Barney Reid** is a proponent of the possibilities in enamel custom hardware.

ELLAMARIE & JACKSON WOOLLEY



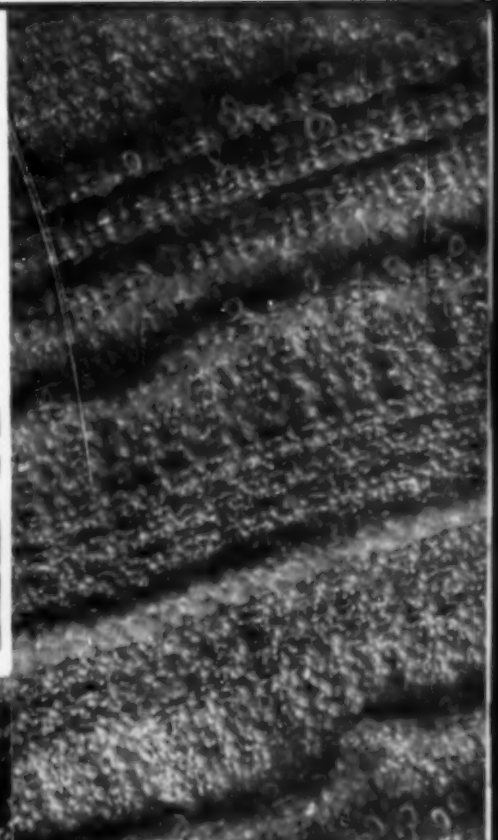
BARNEY REID

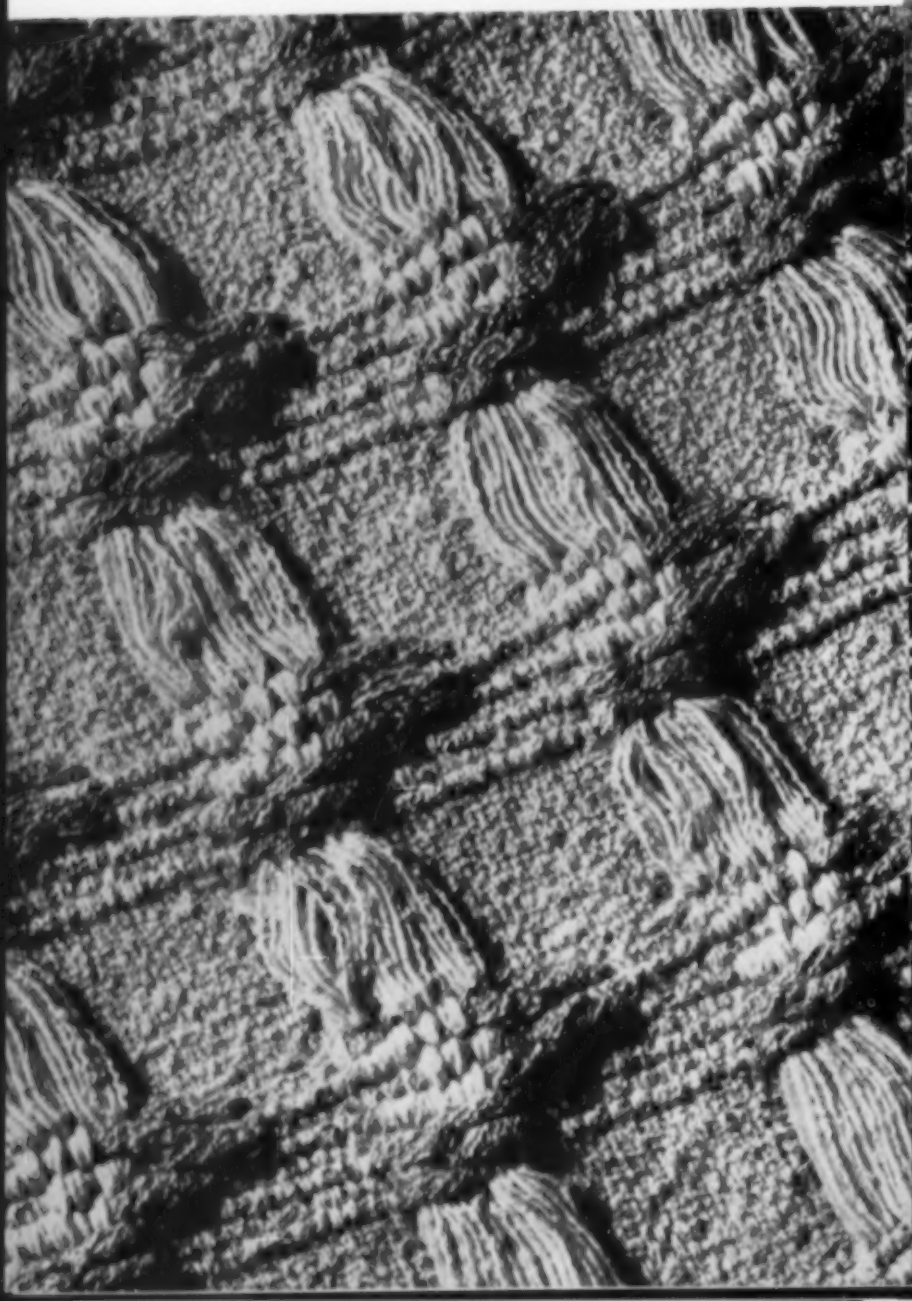
KAYLA SELZER

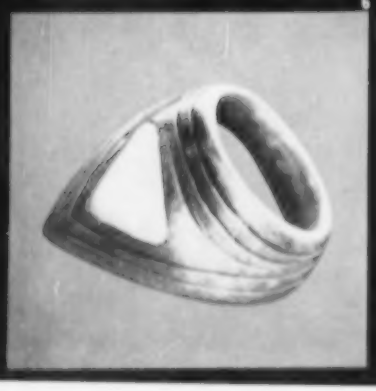
A Los Angeles mother of three children, she divides her time between her family and her art. The mosaic *(facing page)* is from a 16 by 5½-foot mural of Venetian glass, shells, ceramic and stone tesserae. "In the last few years," she says, "I have been trying to find my own way to express my age, which has lead me into increasingly more experimental expression."

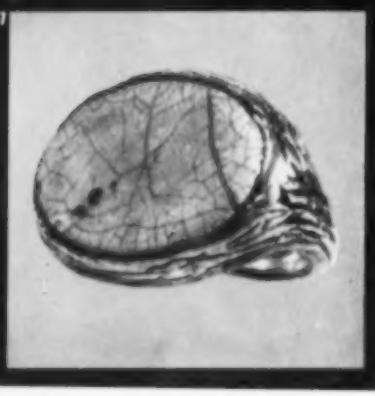
MARIA KIPP

Her name stands for one of the most commercially successful handweaving operations on the Coast. She employs 24 people, including eight weavers, most of whom are European trained, to execute her patterns, which she designs on a loom exactly half the size of those used in her shop. Annual production is as much as 20,000 yards. The drapery fabric *(lower left)* is woven in cotton and rayon with gold metallic thread. Its colors are natural and beige. It is constructed with a multiple-beam set-up, the upper beams carrying the floating warp, the weft pattern created with the overshot technique. The upholstery fabric *(upper right)* is made of natural and beige cotton, wool and rayon, using a double weave construction. The upholstery fabric *(lower right)* in cotton and rayons with silver lurex, is done in black, brown and natural yarns.









Northern California

A center for experimental jewelry

FLORENCE RESNIKOFF

Florence Resnikoff received her art training at the Chicago Art Institute where she studied drawing, painting and design. After having done ceramic sculpture at Hull House, she became interested in the sculptural quality of metal jewelry and became a self-taught craftsman in silver and gold. She employs the ancient techniques of plique-à-jour and champlevé enameling to bring the richness of color to silver jewelry. She uses these accents of color and luminosity in very limited areas, treating the enamel as if it were a precious jewel. She also works in lost wax casting as a means of exploring the properties of the metal.

1. *Gold earrings with rutile quartz balls*
2. *Gold pendant with amethyst*
3. *Cast silver pin pendant with champlevé enamel*
4. *Gold ring with diamond*

ROBERT DHAEMERS

Robert Dhaemers, who teaches jewelry-making at the California College of Arts and Crafts in Oakland, where he also received has M.A. in Fine Arts, takes the sculptor's approach to jewelry. It should be, he says, "able to be seen in the round." His pendants, therefore, are designed three-dimensionally so that all sides have equal importance and usability and his rings have a continuous flow. His designs are premeditated to include the gradual effects of friction and the patina that metals acquire during the course of wear. Artificial maintenance of a polished surface is unrealistic to Dhaemers, who engraves deeply in areas where the jewelry will receive a good deal of wear. Essentially organic in design, Dhaemers pieces are made as independent works of art, not just as decoration for the wearer. His work, Dhaemers says, is conceived "as a complete composition, much as painting, sculpture or architecture." Casting his jewelry in the lost wax process, he carves and incises his forms and textures in the negative plaster mold from which he obtains his wax piece in the positive. The wax is then further embellished before casting. He uses a variety of metals including brass, copper, steel, and vari-colored gold and he prefers synthetic stones since they do not discolor or fracture in the casting process as natural stones are apt to do.

Photo: 5 through 7 show Dhaemers' rings.

The three young jewelers on these pages indicate contrasting approaches to design.

IRENA BRYNNER

One of the most promising of the young San Francisco jewelers, Irena Brynner exemplifies a taste for precious metals in refined forms that is a ringing refutation of the vast amount of sheet metal and soldered wire "plumbing" being passed off as contemporary jewelry all over the U.S. The modern jeweler who leaves a piece rough and unpolished or covered with fire scale and scratches is not only guilty of a lack of craftsmanship, maintains Irena Brynner, but is imitating something that does not reflect the technological development of the mid-twentieth century—"and we have to reflect the very air we breathe." Nor has crudeness in jewelry to make it look primitive any *raison d'être* today, she believes, for real primitive jewelry was fresh and sincere, the natural expression of craftsmen using tools that permitted little refinement.

She works almost exclusively in gold for a sound economic reason: by pegging her prices realistically to the amount of time it takes to make each piece, the difference in cost to the customer between silver and gold becomes negligible. The same to work as silver, gold does not oxidize or scratch as easily. Gold, moreover, is stronger and this makes it possible for her to construct lighter, more feminine jewelry in line with her conviction that its sole function is the adornment of woman and the accentuation of her beauty. The wrap-around choker *(left)* hammered out of a bar of gold is an excellent example of this philosophy—high refinement, but with the hand of the artist still discernable through the technique.

Conventional expression, so-called "fine" jewelry, is today too often little more than the vehicle for a vulgar display of expensive gems, with hardly a thought for design. In Irena Brynner's jewelry, stones become vital elements of design. Out of a great love and understanding of precious stones—"it was born in me"—she avoids the common ones, augmenting the exclusiveness of her designs by seeking out the most unusual jewels she can find: black pearls, spheres of rutilated quartz, black opals, multi-starred saphires, red diamonds and ancient Egyptian beads. Diamonds are set in the gold earring at right.

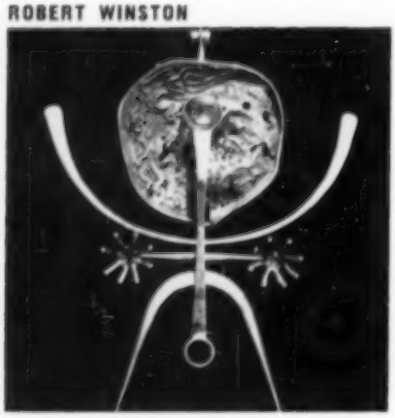
Of Swiss and Mongol parentage, her background is as striking as her appearance. Yul Brynner's double cousin, she grew up with him in Vladivostok, surviving the Japanese occupation of Manchuria, before emigrating to America.

Here is an artist who delights in modern concepts of individualism, originality and purity of line. It is no surprise that her jewelry reflects her love for the time she lives in.

Victor Ries, who was trained in Europe, believes the work of too many U.S. craftsmen is unsound due to inadequate training: "If your lack of technique keeps you from translating your inner feelings, you are too limited for your work to be as good as your potential—you've got to know all the rules to be able to break them freely and still progress." Mainly an ecclesiastical metalsmith, his gold and pearl ring is an example of his exquisite jewelry technique. **Robert Winston,** whose exotic, *cire perdu* jewelry has a host of imitators in the Bay Area, says, "Jewelry and sculpture are not so separated for me—jewelry is just a little smaller." **Margaret de Patta,** whose jewelry has been called "architectonic," with its basic metal forms in forthright structures that hold stones in ingenious ways, has perpetrated yet another school among northern California jewelers. Her mobile red jasper stone in its silver ring is designed to appeal to the tactile senses. **Merry Renk** recently spent weeks experimenting to fold sheet silver, as in her brooch, into various rectilinear forms. Her conclusion: too difficult to be economically practical for handmade jewelry. **Milton Cavagnaro** who made the gold, bone and ebony pendant believes that timelessness is a too-little-considered ingredient in modern jewelry. **Jack Nutting** is a Berkeley jeweler whose work always has the strength of careful construction.

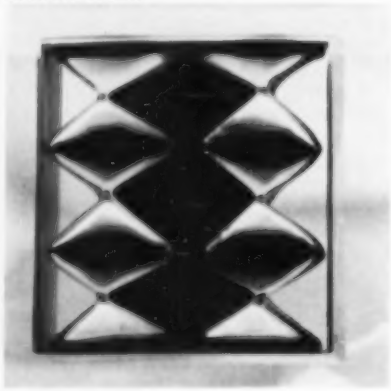
VICTOR RIES

ROBERT WINSTON



MARGARET DE PATTA

MERRY RENK



MILTON CAVAGNARO

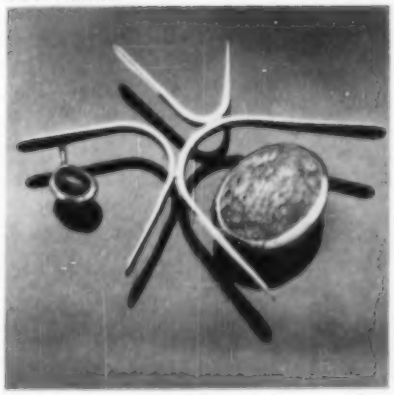
JACK NUTTING

Silver earring by Merry Renk

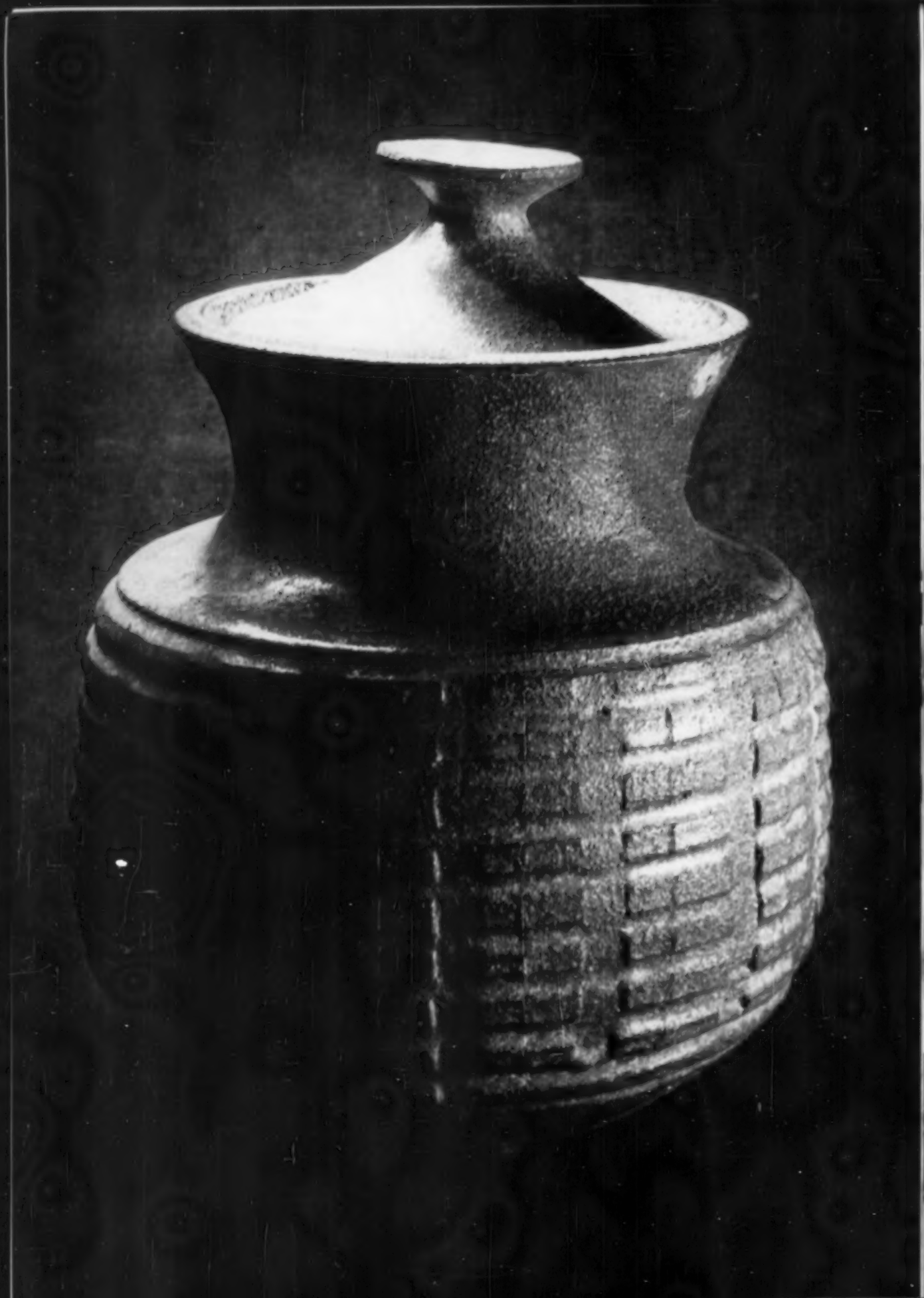
The three northern California jewelers whose work is shown below belong to the 50-member Metal Arts Guild, in many ways a model craft association, with annual juried shows in San Francisco, a directory of business practices, monthly meetings on design, materials, pricing, etc., and a monthly newsletter. A high percentage of Guild members have won craft exhibit awards. The silver pin by **Kay Lane** *(top)* is typical of the refined work produced by Guild members. The silver pin *(middle)* by **Bob Pearl** is set with a small stone of coral and with a large unpolished heel of agate. The sensitive silver pins *(lower)* by **Dorothy Greene** are accented with white pearls.

KAY LANE

BOB PEARL



DOROTHY GREENE



MARGUERITE WILDENHAIN

Marguerite Wildenhain lives and teaches at the Pond Farm Workshops in Guerneville. She received her art training at the Bauhaus and worked abroad for many years. The following is an excerpt from her recently completed book, Pottery: Form and Expression.

It is natural and good that our pots should reflect our ideas, and so we see a tendency toward a more structural form and a more dynamic expression of the whole pot displacing the up-to-now all-important treatment of the surface only.

For man created pots after his own image, from a clay that he dug somewhere near the place where he was living. He made his pots to suit his needs, all of them corporeal, religious, ethical and esthetical. He made his pots to use daily, to live with them, and sometimes to be buried with.

Today, the effort of the creative act has to be carried by the craftsman singly and even mostly in opposition to the society in which he is living. This will require a stronger personality and a greater talent than in times when the whole society carried the craftsman.

The material of the potter is a dangerous and elusive substance—the only one, I think, that can be used without any tools as it comes from the ground. Most common, though most complex, it has a wider range of uses and possibilities than any other natural substance. It has no definite form in itself, it is the ground on which we tread and the bottom of the oceans, but it can be pressed, coiled, pinched, thrown on the wheel, cast or jiggered into any form imaginable. It can be made to look smooth as butter or gritty as coarse gravel.

One can fire it at low temperature with camel-dung or buffalo-chips on the open field, or pass it through the highest degrees in complicated gas, oil or electrical furnaces. One can cover it with slips and glazes in all colors of the rainbow; one can scratch, cut, drill, engrave, polish and sandblast it. It can be made to look like almost any other material that exists, but, in spite of all those near unlimited metamorphoses, there are only a certain number of forms and expressions that are truly characteristic of our material—clay.

Left: Marguerite Wildenhain's cookie-jar, showing the dark, grainy clay, is functional in form and sculptural in decorative treatment.

Virginia Davidson of Woodside experiments in ceramic mosaics, as in her clay plaque inlaid in glazed ceramic tesserae. Sausalito's **Mary Lindheim,** an expert at textured glaze, as seen on her large planter, has made her living at pottery since 1946. **Joan Jockwig Pearson,** head of San Francisco's School of Fine Arts Ceramic Department, specializes in vari-colored striped majolica, like this four-piece waffle-making set. **Irene Hamel,** who does rich iron reduction glazes, heads Association of San Francisco Potters. **Vivika and Otto Heino** of Los Angeles do sound and functional stoneware.

VIRGINIA DAVIDSON

MARY LINDHEIM

JOAN JOCKWIG PEARSON

IRENE HAMEL

VIVIKA & OTTO HEINO

EILEEN REYNOLDS

Eileen Reynolds has developed a line of simple, functional pottery that is an expression of what she believes: "The artist is safest when he does not strain for effect in any one direction, for he is then apt to have a natural development toward a point of facility and complete confidence over the course of years."

She works in "hard earthenware," which is higher fired than peasant earthenware. Hard earthenware can be thinner and more delicate than stoneware; it insulates the hand from heat, keeps food hot or cold better and it permits the consistent use of bright colors in the glazes that she uses.

Making a living at pottery in San Francisco for the past 10 years, she throws the same forms over and over, striving to refine them to a point of perfection that she still does not attain often enough to suit her. She says she is continually trying to arrive at a proper relationship of clay to glaze. In California, where perhaps too frequently refinement gives way to novelty in the craft arts, it is refreshing to find a potter whose approach is not unlike that of the Japanese artist-potters whose art is based on the indigenous folk traditions of their country. Similarly, Eileen Reynolds' methods, glazes and quiet, elegant designs stem directly from North America's great pottery heritage.

HERBERT SANDERS

A teacher at San Jose State, he has perfected a fabulous glaze imbedded with myriad microscopic bubbles that refract light with an intense inner luminosity, as on the eight-inch turquoise blue vase below.

ELENA MONTALVO NETHERBY

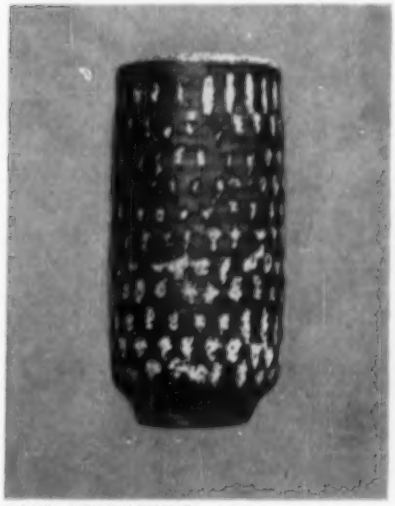
JOHN McDOWELL

ERNIE KIM

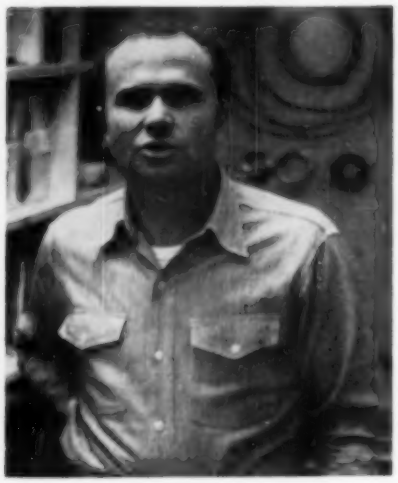
MILLS COLLEGE GUILD

This 15-year-old potters association has had its greatest impact as a research center. Its mentor from the start, **Elena Montalvo Netherby,** famous for porcelain glazes that rival the ancient Chinese, is the *grande dame* of Bay Area ceramists. **John McDowell,** who did the white porcelain vase with brown and cobalt sgraffito design, is a current member; **Ernie Kim** is one of the Guild's alumni. Badly shot up in World War II, he was introduced to clay during occupational therapy at an army hospital. He has since won many prizes for his stoneware. Well-known Mills Ceramics Department head, **Antonio Prieto,** who did the candelabra *(far left)* and vase, won a silver medal at the 1955 Cannes International Ceramic Exposition. San Francisco-trained **Paul Voickening** got his master's degree at Mills College in ceramics just last year.

ANTONIO PRIETO



PAUL VOLCKENING



EMILE NORMAN

Mosaics in Plastic

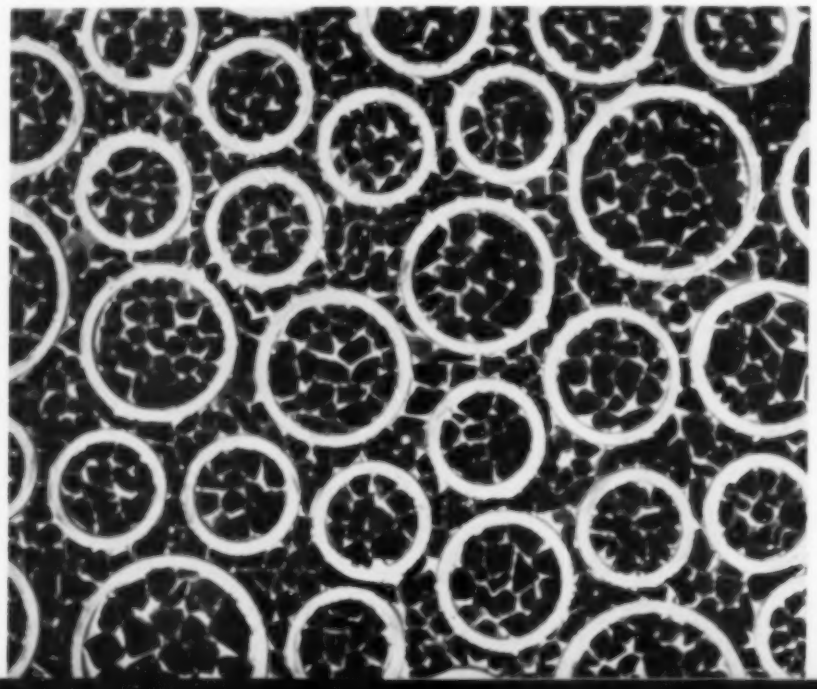
He has developed what amounts to a new art medium he calls "endomosaic," in which all sorts of unusual tesserae are sandwiched between sheets of Plexiglas. The effect, which has no man-made or natural parallel, can only be characterized as astonishing. Because of the living, vibrating effect of inner brilliance produced, Norman's work is probably impossible to photograph adequately; even describing it is difficult. A very lightly textured sheet of Plexiglas is laid textured side down over a light-table and tesserae of limitless variety are glued in place—bits of metal, parchment, felt, linen, silk, natural foliage and thinly-sliced vegetable matter, shells and sea life, plus any of some 180 colors of stained glass used flat or on edge or crushed and sieved. Fastened down, the tesserae are cast in liquid plastic to hold them permanently in position and the second sheet of Plexiglas is bonded on.

The result has a dimension of motion. As you move back and forth in front of an endomosaic, light broken up by the outer texture as it enters the panel, refracts in all directions from the various facets of the particles of stained glass.

Norman is something of a legend among California craftsmen—a mysterious figure living in a magnificent modern house he built himself high on a mountaintop some 1250 feet above the Pacific in the Big Sur. He has locked himself away from the world to get some work done—not, as many have thought, to hide his process. It is simply that he has set himself a staggering work schedule and, as far as secrets are concerned, just wants to do it right when he does tell the story of endomosaics. He is planning to write a book on the technique when he finishes his current commission, a gigantic 40-by-48 foot window of six-by-eight-foot endomosaic panels for the Masonic Memorial Temple now being built atop Nob Hill in the heart of San Francisco. The window, details of which are shown on this page, will depict the history of California Masonry. Facing south, it will receive a saturation of sunlight that will make it actually shimmer.

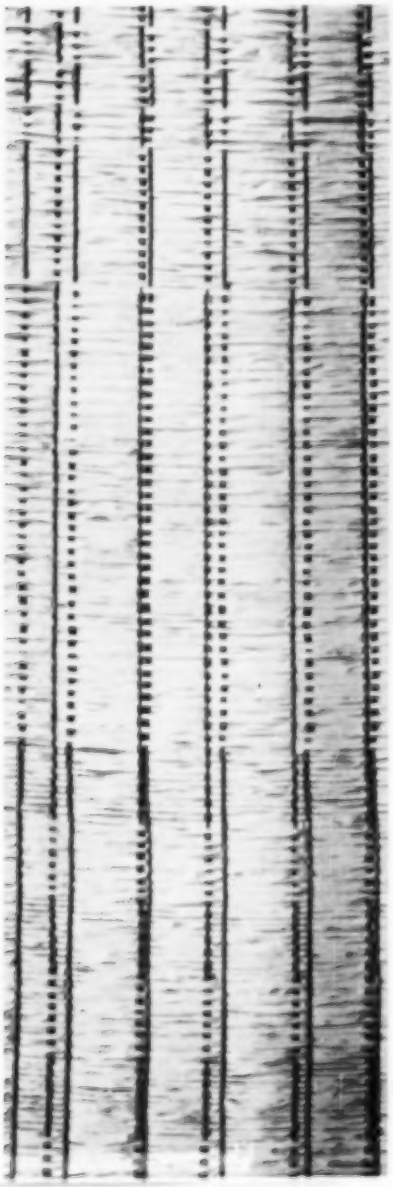
Here is a man with an awesome faith in himself. Designs come effortlessly. He truly believes ideas are sent to him, saying that he has so many new ones constantly boiling up within him that he is literally supplied for years. A Spartan, he works until exhausted then sleeps until he wakens naturally, rising to work until he drops again.

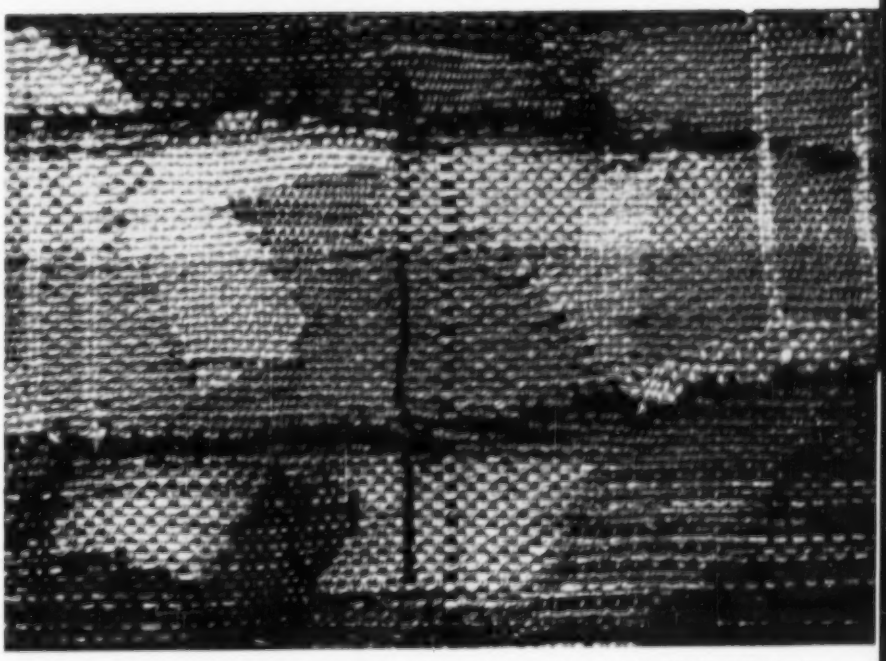
Indeed, nothing matters in life for Emile Norman but his work. What he does is filled with fantasy and humor, as if someone had had a wonderful time creating it. There is consistent reference to nature. "I'm a nature boy at heart," he declares. "It's all the answers for me — just endless." Never crude or ugly, perhaps their most unusual aspect as a new form of modern art is that Norman's endomosaics are truly beautiful.



TRUDE GUERMONPREZ

Trude Guermonprez of San Francisco, prominent in the current tapestry revival, maintains that modern tapestries are more honest and direct than those of previous periods. Today, both the warp and weft are equally exposed as decorative elements, whereas in the Renaissance the warp was hidden to create a flatter surface in order to imitate painting. "The contemporary eye and mind," she says, "finds delight in using structure, color, texture, design in such ways that the integrated total neither denies nor emphasizes one over the other. In the case of the weaver, the loom set-up, the yarn, its texture and color, all have equal right to appear in a twentieth-century tapestry. In such a way I have tried to create a piece of textile which can adorn a wall as a painting might . . . We need the tapestry's impact of warmth."

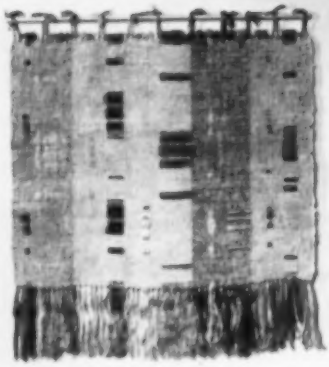




Upper right: *Tapestry called* Leaf Study; *detail of same below it.* Lower left: *Window blind of black and white wood fiber strips.* Facing page: *Transparent wall hanging of multi colored yarns.*

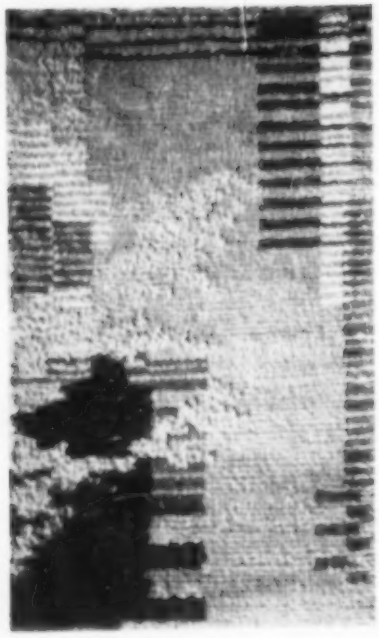
MARK ADAMS

is a weaver-turned-designer who hires artisans to execute his ideas. He is included here because his current involvement in weaving is probably unique among U.S. designer-craftsmen. Adams originates his designs in decoupage. Snipping and trimming to get the effect he wants, he arranges and rearranges myriad pieces of colored paper pinned up over the entire wall of his studio. When satisfied with a design, he sits down in front of it and copies it exactly to scale, outlining each area of color and numbering it with a code. Off it goes then to weaver Paul Avignon or to the *atelier* of Goubely-Gatien in Aubusson in the heart of France to be woven into a magnificently brilliant tapestry—the traditional kind, with the cotton warp, completely hidden by the wool weft *(below)*. The stunning impact of the colors in Adams' tapestries immediately suggest possibilities for architecture.



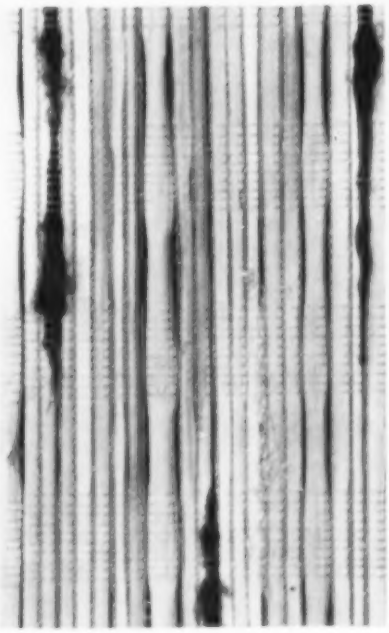
KAY SEKIMACHI

Above: A promising young Nisei working at her home in Berkeley, she has begun weaving wall hangings of quiet sophistication using flax, cotton and wool, either in natural colors or brilliantly dyed.



MIRIAM LEEFE

A Sausalito weaver who looms the equivalent of the Finnish *ryijy*, her luxurious eight-by-13½-foot ghiordes-knotted rug for a bedroom gets its special tonal and textural effects from undyed natural wool fibers.



LYNN ALEXANDER

Weaving in San Francisco, he has earned a national reputation for his original ideas in see-through room dividers exposing the vertical warp, as seen in the room above, and for his open-work tapestries.

HAL PAINTER

Another San Francisco weaver who makes drapery, upholstery, suiting fabric and tapestries, he wove this screen of cattails, tule, Spanish and black-hair moss. His wool tapestries have won major awards.

BOB STOCKSDALE TURNS A BOWL

Ever since he was a boy on an Indiana farm, California's top woodturner, now a native of Berkeley, has been perfecting the techniques of his craft. He works in rare woods of six continents, exotic woods, each piece carefully selected for beauty of color and grain: bubinga, purple heart, black walnut, rosewood, zebra and harewood, among many others. A perfect coordination of eye, hand and machine is called for in transforming a dull block of wood into a magnificent flaming grain masterpiece like the plate on the facing page. The mark of perfection, however, is paper thinness in woodturning, as illustrated by the delicate bowls at top of the page. In this series Stocksdale turns a classic salad bowl.

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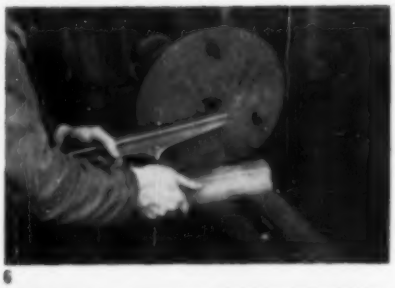

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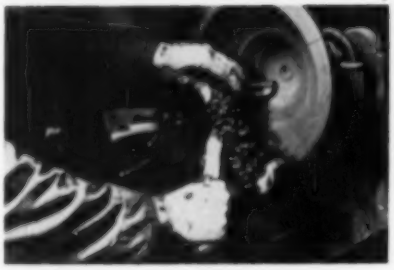

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***1.** Sawing out the blank on the tilted table of the bandsaw.*
***2.** Mounting on the lathe the faceplate to which the blank is attached.*
***3.** Turning begins. First the sides are tapered; here the bottom is turned flat.*
***4.** Before the inside of the bowl is turned, a depth hole is drilled to act as a guide.*
***5.** Faceplate is removed from the lathe and remounted on the bottom of the bowl.*
***6.** Bowl in place on lathe, the tool rest is adjusted preparatory to roughing out.*
***7.** Rough turning that hollows out the form creates a veritable cascade of wood chips.*
***8.** Rough turning completed, thickness is checked with calipers before fine turning commences.*
***9.** For safety, Stocksdale wears plastic face guard when turning, respirator when sanding.*
***10.** Finally, faceplate is removed, screw holes plugged and bowl then gets overnight oil bath.*

Craftsmen in a Changing World

by Thomas S. Tibbs

Thomas S. Tibbs, who assumed his post as director of the new Museum of Contemporary Crafts on August 1, has written this article at the special request of the editors on the occasion of the first exhibition of the Museum which opens September 20. Called Craftsmanship In A Changing World, *the exhibition was still in the process of organization as this was being written to meet* CRAFT HORIZONS' *deadlines. The objects shown on these pages, therefore, are only a few among the many outstanding pieces to be exhibited in the forthcoming show.* CRAFT HORIZONS *will review the exhibition in the November-December issue.*

The craftsman has responded in full cognizance to the industrial age. He has met the machine on its own terms of technical perfection; he has vigorously met the spirit of the age in searching for and discovering new forms, new concepts, and the nature of materials; he has firmly established himself esthetically upon the steel skeleton of our era; he has sought for and found human values in a material age; through his hands, as unlimited creative tools, he is enriching our lives.

Two striking phenomena attest to the place of the craftsman and the crafts in the mid-twentieth century. Art-as-a-whole again relates architecture, sculpture, painting, the handcrafted object.

That the growth and development of museums in America has been astounding and their collections in both the fine and decorative arts outstanding, cannot be challenged. But until now, the equally outstanding work of the craftsmen of our own times has been presented as works of art only as sections of exhibitions or as occasional special exhibitions—often for variety in diet rather than because of a fundamental belief that they hold any real validity as works of art. The Museum of Contemporary Crafts is dedicated to the artistic as well as practical importance of the designer-craftsman today. The work of contemporary craftsmen can hold its own on any basis of judgment, which is to say in museum vernacular, "it is of museum caliber." This establishes the basic policy of the Museum—that the work shown will be of museum caliber, including honest experiments in old media and new, expressions of the search for new directions in developing new forms and techniques. The relationship of the craftsman to his work will be kept intact, for we deal not alone with objects. Every facet of the crafts both here and abroad will be explored and the best brought into focus through the Museum's programs.

The Museum, as a vehicle of the American Craftsmen's Council, will provide through its excellent facilities, the physical means of presenting the crafts, and the resources of a specialized library. It hopes to share and provide a voice for the aspirations and problems of craftsmen everywhere. It should become, in fact, a "museum without walls."

As the Museum honors the craftsman and his work, it will, at the same time through its exhibitions, be serving the public. Although many possibilities were explored for the first exhibition, and the choice was a difficult one, it seemed appropriate that the Museum be inaugurated with an exhibition on the theme of the place of the craftsman and craftsmanship in our world—a changing world, for not only does today's craftsman possess dexterity in superior abundance, but among his qualities is that of adaptability. In this exhibition you will find him in his work, as the designer and maker of the unique object; you will find him as a teacher; as the owner of a small, medium or even sizable business in his field; you will find him as experimenter and pacemaker for things to come, as a designer for industry, either salaried or free lance; you will find him in close and mutually desirable partnership with architects; you will meet him avocationally on the same high level of performance.

As the search continues to the thirteenth hour for the best possible examples to develop the theme of the initial exhibition, we issue a hearty invitation to the readers of CRAFT HORIZONS to visit the Museum upon the occasion of its fall opening.

Silver by Arthur Pulos of Syracuse, N. Y.

Glazed porcelain by Charles Lakofsky of Bowling Green, Ohio

Rug by George Wells of Glen Cove, L. I.

Pottery by Daniel Rhodes of Hornell, N. Y.

Left: *tapestry by Lenore Tawney of Chicago, Ill.*
Right: *enamel by Karl Drerup of Campton, N. H*

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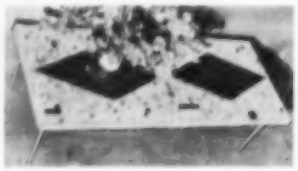

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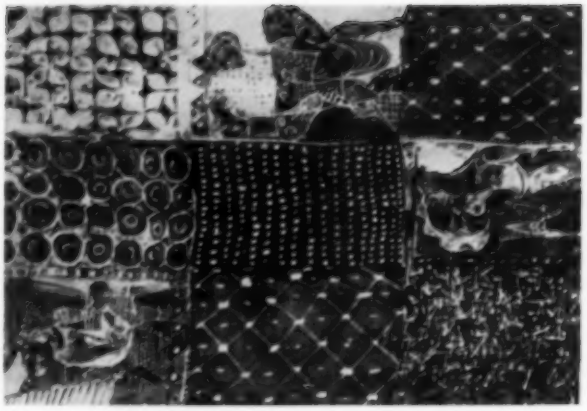


Silk batik by Mary Dumas

De Young Exhibitions

Hand-printed textiles and paintings by Mary Dumas were shown concurrently with the brass and enamel constructions of Willard Rosenquist at the M. H. de Young Memorial Museum July 18-August 15. Both are painters as well as craftsmen and both teach in the Decorative Arts Department of the University of California at Berkeley.

To achieve her highly imaginative textile designs as well as a richness of line and texture Mary Dumas, with her own innovations, employs the process of batik, a Javanese word meaning "wax painting" and dating back more than 1000 years. The process consists of laying on a wax resist to various materials which are then dyed. The portions protected by the wax do not absorb the colors, leaving a pattern or design on the cloth. Instead of dipping the material in vats as was done in ancient China or India and in Indonesia today, she applies her dyes to the fabrics with a stencil brush or sponge in a series of applications.

The paintings and drawings on display were executed by Miss Dumas in New Mexico while studying ancient and modern Indian art there. An expressionist in both her paintings and textiles, Mary Dumas acknowledges a debt to Paul Klee in her intuitive approach and in her use of color. A strong affinity to the best 19th century design is indicated in her affection for rich and charming ornament.

Willard Rosenquist showed 14 compositions inspired by the uses of enamel in combination with sculpture and other metalwork which he saw in the great medieval shrines while traveling through Europe.

Rosenquist uses enamel not only as painting but as focal points in the interior design of his metal structures. As room barriers, their function is to create traffic-flow patterns. The exhibition was intended to foster a closer relationship between architect and craftsman by introducing cooperative ideas.

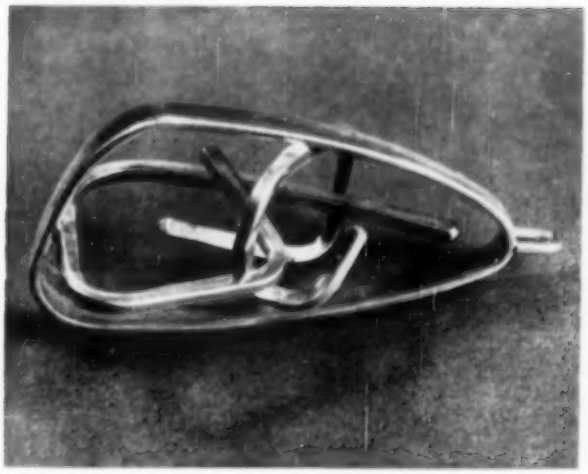
Now a resident of Oakland, he studied art with such painters as Lyonel Feininger and Amedee Ozenfant.

Pennsylvania Guild of Craftsmen

The ninth annual State Craft Fair and Exhibit was held for the second year at the East Stroudsburg State Teachers College in the Pocono Mountains, July 27-29.

Carl Espenscheid received Best-in-Show award for a ceramic horse. Special mentions and awards also went to the following: Gertrude Fox for wheel thrown bowl; Jean Webber for enameled white horse; Ray Gallucci for ceramic *Ape;* James Jackson for walnut salad bowl; Lottie Spaeth for wool rug; Christine Dochwat for beadwork; Elizabeth Parcels for cocktail set; Beth Ann Oberholtzer for silver pitcher; Marie Lutz for silver necklace and pin; Adelaide Shibla for silver candy dish; Gertrude Durtz for tile table; Richard Lafean for wheel thrown bowl; Marjorie Dutton for lamp base.

EXHIBITIONS



Silver pendant by Ned Griner

Arkansas Annual

Ozark Artists and Craftsmen Council held a juried show of 44 objects at the Fine Arts Center gallery of the University of Arkansas, June 18-July 5. Open to Arkansas artists and craftsmen, it was timed for the annual Arkansas Folklore Festival which attracts visitors from all over the country.

Robert Barnes received a Special Merit Award for his weaving—a full and half Krabba technique linen and wool mat, woven on a four-harness Jack-type loom. Merit awards also went to: Dorothy Williams for weaving; Annabel Adams for metalwork; Elsie Bates Freund for silversmithing, and one for a tie-dye textile; Emma Barton, for weaving and finished pieces; H. L. Stevens, for woven mat combining rice straw with yarn; Ned Griner for silversmithing. The three judges were Arvid Jacobson, faculty member of the University of Kansas, for crafts; Margery Smith, professional weaver of Oklahoma City, for textiles; and Dorothy Sturm from the Memphis Academy of Art, for paintings.

Bowls by Nancy Wickham Boyd

Ceramics at the Sharon Arts Center

The Sharon Arts Center of Sharon, New Hampshire, featured the ceramics of Nancy Wickham Boyd from July 8-28. Mrs. Boyd runs the Vermont Workshop at Woodstock, Vermont, and specializes in earthenware fired at low temperature for more color than that in stoneware. Her large lamp bases are especially handsome. Some of her work will be found in the permanent collections at the Newark and Toledo Museums, the Modern Museum in New York, and in the Rockefeller collection. She has taken prizes in the National Ceramic Show at Syracuse and exhibited at the International Ceramic Exposition at Cannes.

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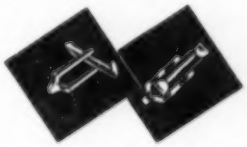

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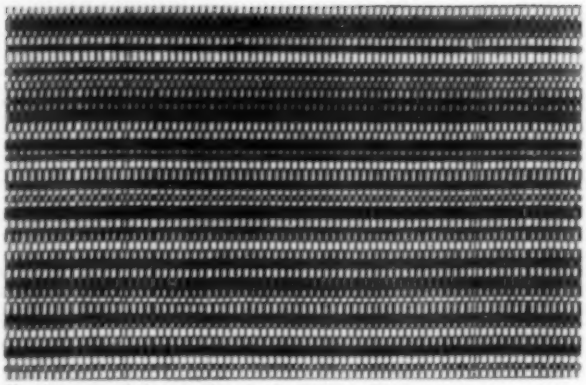

Handwoven upholstery fabric by Jack Lenor Larsen

Textiles U.S.A.

More than 180 fabrics produced within the last 10 years by 111 firms and craftsmen comprise the exhibition, *Textiles U.S.A.*, at the Museum of Modern Art, 11 West 53rd Street, New York. It opened August 29 and continues through November 4. The selection was made on the basis of esthetic qualities by a seven-member jury from more than 3000 entries submitted by handweavers and industrial firms in all parts of the country. This is the first major museum show devoted entirely to modern American textiles.

Bernard Rudofsky designed an unusual installation which takes up the entire first floor galleries as well as a garden terrace. The exhibition is under the direction of Greta Daniel, associate curator of the Department of Architecture and Design.

"The exhibition presents a selection of beautiful and significant American fabrics," Greta Daniel says. "We have not attempted to present a complete cross-section of the industry, nor to include examples of all types of materials, but have emphasized the characteristic beauty of American textiles. Within the three categories established in the original announcement—apparel, home furnishings, and industrial uses—the jury has chosen the best it could find from the point of view of quality and esthetic appeal."

Jury members who selected the fabrics for the exhibition were René d'Harnoncourt, Arthur Drexler, Philip C. Johnson, William C. Segal, Anni Albers, Claire McCardell and Mary Lewis.

They were assisted by technical advisors including Ann Mullany, *Women's Wear Daily*; Ralph M. Gutekunst, *Hollwig Dyeing Corporation*; Milton Rubin, *American Silk Mills*; and Walter Scholer, *American Viscose Corporation*.

The handweavers included in the show follow: Drapery material designed by Beatrice Anderson for Anderson Studio of Handweaving (East Gloucester, Mass.). Tapestry by Thelma Becherer (West Franklin, N. H.). Tapestry, *Fur Weave*, by Monica Bella Broner. Roll shade by Bill Carter and Dodie Childs of Chicago. Window shade and screen by Geraldine Funk (Lancaster, Pa.). Screen, *Scallops*, by Roy Ginstrom (Cedar Falls, Iowa). Drapery fabric, *Jay 103*, by Lilly E. Hoffmann (Concord, N. H.). Upholstery fabric, *Leather Cloth*, by Jack Lenor Larsen of New York. Drapery fabric designed by Ralph Higby for Dorothy Liebes Textiles of New York. Upholstery fabric designed by Norman H. Loring for Rancocas Fabrics (Burlington, N. J.). Tapestry by Franklin Colvin of New York. Casement cloth by Hella Skowronski (Bellevue, Wash.). Suiting designed by Mary C. Hambidge for Rabun Weavers (Rabun Gap, Ga.).

Textile designers showing handprinted fabrics are: Drapery fabrics designed by Pierre Kleykamp. Baldwin-Machado and Naomi Raymond for Arundell Clarke. Drapery fabrics designed by Estelle and Erwine Laverne for Laverne, Inc. Drapery fabric from the Konwiser Collection designed by Matt Kahn for Rowen. Dress fabric, *Fountain Spray*, by the Tapleys (New Hope, Pa.).

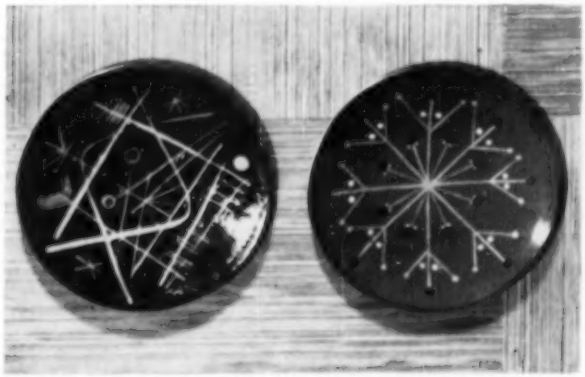
EXHIBITIONS

Silver by Allan Adler

California Home Furnishings

California Designed, an exhibition of the best new California home furnishings, opened simultaneously in southern California at the Municipal Art Center, Long Beach, and in northern California at the Oakland Art Museum, Oakland, July 15 to August 19. Included were furniture, floor coverings, wall coverings, fabrics, lamps, accessories, tablewares and home appliances.

Among the craftsmen exhibiting were: In furniture—Sam Maloof, Gilbert Suzuki; in fabrics—Dorothea Hulse, Maria Kipp, Teofil Kamola, Art Yung; in wall coverings—Ruth Asawa, William Justema, Harry Lawenda; in accessories—Jerome and Evelyn Ackerman, Franz Bergmann, Rupert Deese, Joel Edwards, Herbert Goldberg, Vivika and Otto Heino, John Kapel, Malcolm Leland, John Mason, Harrison McIntosh, Gasper Peralta, Gertrude and Otto Natzler, Polia Pillin, Bob Stocksdale, Ed Traynor, Ward Youry, Peter Voulkos, Alan Adler, Marian Moule, LaGardo Tackett.



Enamels on aluminum by Edward Winter

Enamels by Edward Winter

Edward Winter, a Cleveland artist who has won international fame in the field of vitreous art enamels, was given a major exhibition at the Corning Glass Center from July 30 to August 13.

Edward Winter pioneered large decorative and utilitarian bowls, plaques and murals on copper and steel in 1930, and in 1953 was the first to produce art pieces using vitreous enamels on aluminum. More than 60 American and European Museums have shown his work in the past 25 years and he has executed many large murals in enamels for public buildings throughout the country.

Using the laboratory of the Ferro Corporation, Cleveland, he has been able to produce decorative accessories in enameled metal that have found their way into many department stores and fine shops.

The Metropolitan Museum in New York has shown two of his works: a panel and a plaque. International Business Machine Corporation owns two of his murals; Ferro Corporation, 15, and the U.S. Government Post Office, Cassville, Mo., three murals.

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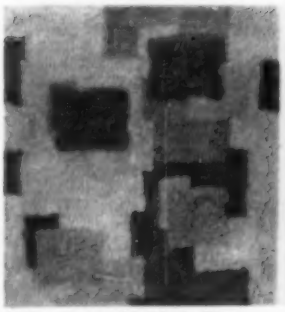


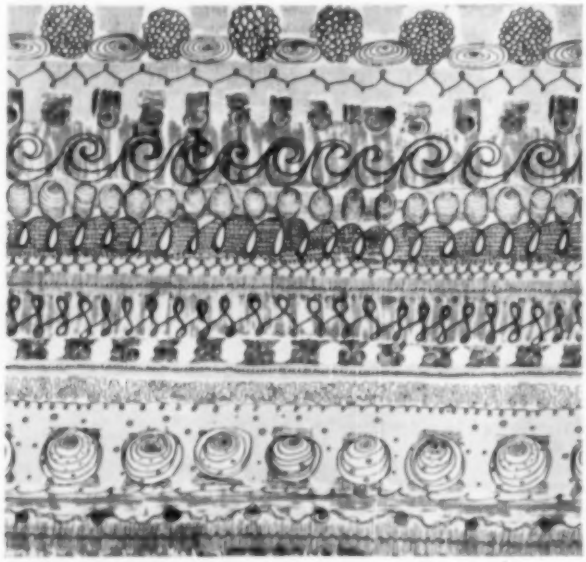
Nylon carpets by Gloria Finn

Du Pont Nylon Carpets

The special exhibit of experimental nylon carpet samples at the du Pont Exhibit of the Chicago Merchandise Mart, June 18-29, dramatically pointed up the styling and coloring possibilities of this strong and durable fiber. Twenty-seven imaginative nylon carpet designs by 20 leading textile weavers and craftsmen were on view, each sample illustrating a different artistic approach.

The miniature floor coverings featured dramatic colors and varied weaving techniques. In a single carpet square, for example, 14 different texture effects were achieved with one kind of nylon yarn. Flat carpets woven on dobby looms, and high-low reliefs done through hooking, knotting, or clipping were also displayed.

The experimental carpet collection was set up under the direction of Dorothy Liebes, well-known textile weaver and home furnishings color and fabric consultant for du Pont.



Silk screen print

Modern Textiles

The Scalamandré Museum of Textiles showed for the summer months a gay and colorful exhibit of printed modern textiles, in both floral and abstract patterns. Printed casement silks are a feature of the exhibit, all printed by the silk-screen process.

The graphic arts, as portrayed in the linear designs, depict the use of lines and strokes in conveying forms that resemble brush and ink drawings. Certain prints simulate the primitive geometric forms such as were used in wood-block printing. These non-objective designs show vitality in their free-hand rendering and directions of approach.

EXHIBITIONS

California State Fair

Included in the ceramics section of the crafts division at the California State Fair and Exposition at Sacramento August 29-September 9, is the stoneware pictured here. Left to right, they are a casserole by Joel E. Edwards of Los Angeles; bottles by Mary Plunkett of Alameda and Bernice Brown of San Anselmo.

Statuette of St. Stephen

Medieval Art at the Cloisters

More than 40 important new additions to the collections of The Cloisters in New York City were shown for the first time in a special summer exhibition which opened on June 5.

An unusually important acquisition is the 13th century silver-gilt reliquary statuette of Saint Stephen. From the valley of the Meuse in Belgium, where goldsmiths' work of unsurpassed quality was made during the 12th and 13th centuries, this gleaming statuette was catalogued for a Bruges exhibition in 1902 as "a precious monument of Mosan goldsmith's work."

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EXHIBITIONS

Dutch Crafts

Demonstrating the simple elegance and expert craftsmanship characteristic of today's Dutch household furnishings, "Dutch Arts and Crafts" was presented through the courtesy of the Netherlands Embassy and the Smithsonian Institution at the deCordova and Dana Museum from June 17 to August 9. The more than 350 objects in this collection included ceramics, glass, fabrics, wallpaper, lamps and toys. They have all been carefully selected to illustrate the resurgence of the art of industrial design in Holland since the war. With the enthusiastic support of talented designers and disinterested private organizations, Dutch manufacturers have engineered a renaissance in the production of useful articles conceived in balanced, honest and clear form.

Textile Art and Costumes of India

The first European exhibition of the handwoven textiles of India, organized by the International Center of Arts and Costume in collaboration with the All-India Handloom Board, opened on August 18 to continue until October, at Palazzo Grassi in Venice. The Venice exhibition marks the first comprehensive show of the traditional Indian handloom fabrics and modern indigenous costumes with their adaptation in Western fashion.

The collection of handwoven textiles were selected under the direction of Madam Pupul Jayakar to represent the products currently available to the Western market. Handwoven textiles of India have a marked influence on present-day American fashion. All the available varieties of handwoven textiles, both for home furnishings and fashions, ranging in motifs from the peasant prints and weaves to the traditional ones of the Moghul courts, are included in the exhibition.

Stoneware bottle by Eric Norstad

In Brief:

The Northern California Arts Ninth Annual Exhibition of Graphic and Decorative Arts at the State Library in Sacramento (July 2-31) awarded prizes to the following: William T. Bode for a silver and agate bracelet; Richard Hieb for pottery; Mary Fortna for ceramic sculpture. Hieb has just returned from two years study of pottery making in Japan and at present is studying with Antonio Prieto at Mills College. William Bode, an industrial arts teacher, is self-trained in jewelry-making and does his own rock hunting and lapidary work. . . . Eric Norstad (Eugene, Ore.) exhibited his pottery in a one-man show at the Oregon Ceramic Studio (Portland). Norstad, who comes from a family of potters, has completed work this summer at the University of Oregon for his Bachelor of Architecture, combining his knowledge of ceramics with architecture.

BOOKS

FORM AND SPACE OF JAPANESE ARCHITECTURE by Norman F. Carver, Jr., published by Shokokusha Publishing Company, Tokyo, Japan. 199 pages, 158 black and white plates. $12. (Available through George Wittenborn and Company, 38 East 57th Street, New York City.)

Japanese architecture, this time, is examined through the eyes of an American architect who made his exhaustive studies throughout Japan covering territory unfamiliar even to Japanese architects. In the sensitive photographic studies the author has treated structure as if it were sculpture—the three dimensional object in space. As such, many of his studies are almost abstract. His written commentary is brief and he relies primarily on the uninterrupted flow of visual images. He has made no attempt to cover the ground historically or to describe techniques, but rather to grasp the esthetic implications of ancient Japanese architecture for the modern artist today. Appreciation of Japanese architecture in the abstract—in photographs devoid of a sense of function or cultural relationship—Carver declares, "is possible only because the powerful order of its primary geometry imposes its own articulation on the observer and the mind first reacts to these forms in space and to the energies and tensions generated by their relationships."

This visually stirring book translates the plastic sense of Japanese architecture into the terms of modern occidental art.

HERBERT HANNUM

TODAY'S FOCUS, On the History of Japanese Art, published by the National Museum of Modern Art, Tokyo, 48 pages. (Available through George Wittenborn, Inc., 38 East 57th Street.)

Based on an exhibit held at Japan's National Museum of Modern Art last year in Tokyo it presents the entire historical and conceptual range of Japanese art in every medium. This is an extraordinary book, and it is safe to state that no craftsman or artist can afford to miss it. It includes the early terra cotta ware and bronzes of Jomon, Bizen, Oribe; the powerful Buddhist statues; the primitive and modern Haniwa sculpture dug up from the burial mounds of the third and fourth centuries; the ornamental paintings of the Rimpa school; the ink wash landscapes and calligraphic specimens; the lacquer ware and the rock gardens. There is fine textual explanation in poetic English enhanced by Japanese literary rhythms. What strikes the Western reader most forcefully is the fact that Japanese art, throughout its development, has placed the crafts on an equal level with its fine art expressions, for in Japan creative beauty and creative use were the same. It presents a picture that the West does well to emulate.

GLORIA JEROME

THE DICTIONARY OF ARTS AND CRAFTS, edited by John L. Stoutenburgh, Jr., published by Philosophical Library, N. Y., 259 pages. $6.00.

A comprehensive dictionary that includes the terms of both the fine arts and crafts, it also discusses techniques, the names of tools, their uses, history and origins. This is a valuable addition to any craft library.

MASTERPIECES OF GREEK DRAWING AND PAINTING by Ernest Pfuhl, published by Macmillan and Company, New York, 126 pages, 160 plates, six in color. $12.

Originally published in 1926, this book has been a standard guide to Greek pictorial art with its concise but vivid outline of the development of Greek drawing and painting and full commentary on each one of the 160 splendid plates which traces the history of Greek art from early geometric vases to Hellenistic wall paintings in Pompeii. It is the vase paintings and the adroit manipulation of glaze and color for pictorial effect and the well-structured, marvelously conceived Pompeian mosaics that will fascinate ceramists. Here, still, is the great art influence in figurative design.

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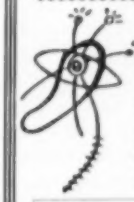

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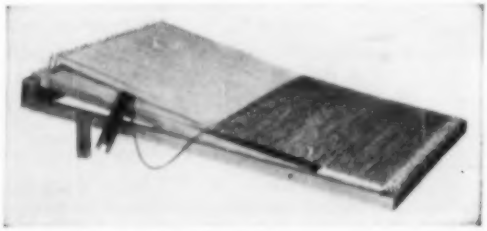

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BOOKS

CERAMICS FOR THE ARTIST POTTER by F. H. Norton, published by the Addison-Wesley Publishing Co., Cambridge, Mass., $10.

From an intimate knowledge of the needs of both novice and advanced potter, the author has provided practical and exhaustive information that may be followed as a step-by-step course or consulted according to need. Presented in two parts, "How We Do It," and "Why We Do It," the material covers every phase of ceramics from pinch-pots to laying out the pottery workshop.

Though planned for the beginner, the first section should also be invaluable to the teacher. Dealing with the techniques of forming clay by hand, wheel, or mold, finishing, decorating, bisque and glost firing, and glazing, it describes these procedures simply, yet maintains a professional level. Numerous photographs and sketches accompanying the text are clear and easy to follow.

A necessarily brief but scholarly survey of the development of pottery making, with a fascinating chart of the world history of pottery, and examples of outstanding ceramics, opens the more advanced second section.

Intended for the serious potter, it is devoted to ceramic materials, mold making, special decorative techniques, ceramic bodies and glazes, and pottery equipment and planning.

The less erudite will appreciate the plentiful, "tested" batch formulas given in a chapter on "Practical Glazes."

Color, one of the most appealing characteristics of pottery, is analyzed in terms of human vision as well as its chemical formation in glazes and bodies. A final chapter proposing a standard for judging pottery is followed by a comprehensive glossary of ceramic terms. This, in addition to the copious references after each chapter, and a listing of supply sources, should be most useful to the student. DIDO SMITH

CRAFTSMEN'S SHOWCASE *is the name of a new service to start in* CRAFT HORIZONS *in its November-December issue. One page similar to* COUNTERCUES *will be devoted in each issue to announcements that will show a number of artist-craftsmen's one-of-a-kind or limited-edition production. This service will be free, the only stipulations being that craftsmen who submit their work must make at least half of their living from the sale of their own crafts and must be entirely responsible for both the design and execution. Information must be attached to the back of one photograph of a single craft object listing craftsman's name, craft category, address (if he sells direct or does custom work), his price range, his wholesaler if he has one and his three principal retail outlets. The magazine reserves the right to turn down a craftsman if his work or the photograph submitted is not considered by the editors appropriate to these pages. Photo will not be returned unless accompanied by a stamped envelope. To permit as many as possible to benefit from this new service, a craftsman will be allowed to appear only once. It is hoped that over the years, however,* CRAFTSMEN'S SHOWCASE *will become a valuable consumer's guide to the best craft work done. Send photos to Editor,* CRAFT HORIZONS, *601 Fifth Avenue, New York City 17. Deadline for the next issue is September 25.*

PHOTO CREDITS: *Page 12 Victor Haveman; 13 and all portraits Conrad Brown; 14-18 Oppi Untracht; 19 William Reagh, Victor Haveman; 20 Jeremiah Russell, Emil Cuhey; 21 Frashers; 22 Dalzell Hatfield; 24-25 Julius Shulman, Fred Dapprich; 27 Van Nes, Ramon Rosario; 28 Oppi Untracht, Ernest Braun, Hiram Rosenkranz; 29 Recco, Barry Evans, Paul Hassel; 31 Don Faulkner; 32 Dean Stone & Hugo Steccati, Gordon Thomas; 33 Eschenbruecher, Jr., George Tagney; facing 35 Charles Wong; 36 Morley Baer; 38 Conrad Brown, Ernest Braun; 40 N.Y. Times.*

OMISSIONS: *Review of the Cleveland May Show in the July-August 1956 issue was an abridged version of an article by William M. Milliken which was published in the Bulletin of the Cleveland Museum of Art.*

CRAFTSMEN'S MARKET PLACE

The charge for classified advertisements is 20 cents a word, payable in advance. Deadline is fifteenth of month preceding issue. When figuring number of words be sure to include name and address. For example, A. B. Smith is three words. Minimum ad 15 words.

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